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TO

Francis William Clark, LL.D.,

SHERIFF OF LANARKSHIRE,

EMINENT BOTH AS A SCHOLAR AND A JUDGE,

THIS CONTRIBUTION

TOWARDS THE IMPROVEMENT OF SHORTHAND EDUCATION

IS INSCRIBED,

WITH SENTIMENTS OF SINCERE RESPECT,

BY HIS FORMER SHORTHAND-WRITER

THE AUTHOR.

PREFACE.

THE design and desire of the writer of this book is the advancement of the art of shorthand—an art which, he thinks, cannot but be regarded as one of commanding importance. He hails with satisfaction the present activity in the issue of new systems. This is surely a symptom of dissatisfaction with the older ones. It is more. It is a ground of encouragement for most favourable expectations.

One incidental purpose of the work—which may be described as “a brachygraphical study, historically compiled”—is to foster the activity referred to, to stimulate that impulse and direct it on what the Author conceives to be, the most promising lines. To the general reader, however, as well to the student, to the professional shorthand-writer, no less than to the newspaper reporter, these pages, of which it is hoped, may be found neither uninteresting nor uninformative. But to correct false n

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PREFACE.

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regarding shorthand, nay, to change its current, to enforce the claims of accuracy as co-ordinate with those of brevity, to afford to all who are interested in the welfare and expansion of the science, an index and a guide to the labours and achievements of our predecessors in its domain, and, finally, to inaugurate a new era in shorthand by a system which shall smooth the path of the learner and extend the boundaries of the art, constitute the primary aims of the Author.

*I, vale, et macte virtute esto, et manûs et mentis
progenies nostri !*

Mansfield Road, Gospel Oak.

March 13th, 1882.

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HISTORY OF SHORTHAND.

CHAPTER I.

ORIGIN OF LANGUAGE : OF WRITING : OF SHORTHAND.

“Cedant literulis cunctæ artes, queis sine magnus
Orator nemo, nemo poeta fuit.

Absque hac arte sacra studiis decus omne periret,
Suaviloquæ linguæ gloria cuncta viris.

LITERA scripta dedit populi quod blanda loquela
Vivat, cum populo non sit in orbe locus.”

NICOLS, *De Literis Inventis*, lib. ii. v. 24.

FEW, we may reasonably imagine, will feel inclined to dispute the high pre-eminence which has been so gracefully vindicated in these lines for the place and power of letters. To the literary art, literulis, as the polished elegiacs of the mediævalist proclaim, the whole commonwealth of other arts must bow down and resign the palm, since, without it, oratory, philosophy, and poetry or song—*Ich dien* in the heraldry of the mind—were one and all bereft of many a lasting charm. There are inventions of to-day, like the telephone, the phonograph, and the photophone, which may well excite within us astonishment

and awe; but though they certainly supplement, they can never supersede the use of writing, which is now, as truly as the hour when it was first so styled, the most admirable of all the admirable inventions of man. That it is a human invention at all has been generally denied, and many scholars, especially theologians, have regarded it with reverence as a direct Divine endowment. Still, whether they were mistaken or not, writing has always, indeed, been recognised as a capital possession, on account not only of its elegance and ingenuity, but also because of its undoubted and indubitable utility. "'Tis to writing," to quote a passage of much excellence, "'Tis to writing," says Dr. Mavor in his *Universal Stenography*, "thousands are indebted for half the pleasure of their existence; to it we owe that social intercourse of words, and sweet communication of sentiments with friends and relations, perhaps separated from us by oceans and continents; by it we are enabled to participate their joys and condole their misfortunes; by it we can express the language of the heart, when the eye that brightens with joy or swims in tears is invisible to them, and the voice that would soothe affliction or congratulate success is impossible to be heard."

True! Yet has this benign art higher title to our esteem, for is it not the sovereign perpetuator of science, its heritage, its safeguard, its treasury and reward? How marvellous, that by the marks and mystic forms we call letters, which are the impressive ensigns of the pen, words, those audible images of the unseen world within, are visibly portrayed; and when speeding onward to decay on the bosom of the very air they are born of, from the

lips of the impassioned patriot, devout philosopher, gifted statesman, or profound divine, are pursued by skilful fingers, arrested and apprehended in their aerial flight—nay, touched even in the article of death to an instantaneous resurrection, to be wafted world-wide and across the centuries, for the admonition and delight, the government, and the solace of all our kind! Such words of wisdom we do not willingly concede to oblivion, but enshrine in tabernacles less mortal than their makers, in constant expectancy of each stray quickening glance or kindling breath to life, beauty, motion. The art of writing, therefore, may not only claim this sublime distinction, that it anoints the hand with the regency of speech, and arms the tongue with sempiternal sway, but may further inscribe on her banners, passport to the temple of learning, guide to the palace of wisdom, and high chosen channel of communication and access to the very sanctuary of truth. There was a deep, a startling significance in the Roman dictum, *Vita hominum sine litteris mors est*, since though human life, so despoiled, may, of course, be not impossible, yet verily without literature the past would be to us a chasm, the present a chaos, and the future an agony. “*Quid illa vis,*” asks Cicero, *Tus. Disp. lib. i. c. 25*, “*quæ tandem est, quæ investigat occulta? . . . Aut qui sonos vocis, qui infiniti videbantur, paucis literarum, notis terminavit? . . . Philosophia vero omnium mater artium, quid est aliud, nisi, ut Plato ait, donum, ut ego, inventum Deorum.*”

As to the origin of language, which we ought, perhaps, to have considered first, disquisitions innumerable have been composed. The various arguments, generally inte-

resting, though not unseldom prolix, resolve into this:—Whether God enriched our first father with the inspiration of speech, or whether it is one of those discoveries and glories of man which are due to his diligent co-operation with the design and work of his Creator. It is unnecessary to recall the many eminent apologists of the opposite tenets, and we simply select a sentence or two from both sides. “It appears,” says Dr. Leland, quoted by Parkhurst, *Hebrew Lexicon*, p. 553, “that man was not left to acquire ideas in the ordinary way, which would have been too tedious and slow as he was circumstanced, but was at once furnished with the knowledge which was then necessary to him. He was immediately endued with the gift of language, which necessarily supposes that he was furnished with a stock of ideas, a specimen of which he gave in giving names to the inferior animals which were brought before him for that purpose.” To quote, in turn, from the other school:—Barron, a contemporary of the writer just referred to, says in his *Lectures on Language and Style*—“Some inquirers, misled by the admiration excited by this singular effort of ingenuity, have been tempted to consider it as supernatural, and have ventured to assign inspiration as the only supposable origin of language.”

Now, with all deference to our learned predecessors, it does appear to us perplexing that any such controversy could ever have been seriously entertained between philosophic disputants. For surely the assumption is as obvious as it is well founded that the capacity or power of speech was part and parcel of our composite being, as also of the Creator's scheme, though the evolution, exercise, and develop-

ment of it, like every other thing excellent in the world, flowed from the controlling guidance of Providence over our own proper aims and aspirations. As natural as that reigning principle by which throughout the whole creation "everything that is struck rings," as natural as for birds to warble in the sunshine, for streams to murmur as they flow, trees to rustle in the wind, waves to move now with gentle undulation and now in stormy wrath, as natural as for the heavenly orbs at once to illuminate and adorn night's solemn dome and gladden the beholder's eye, so, too, to man, the King of Nature, the interpreter of her laws, the admirer and mirror of her moods in all her glorious panorama—to him, I say, come, and no less naturally, as the noble emanation of his complex growth, the thoughts that breathe and words that burn. To take the alternative view of the matter would plainly be to traverse the facts that are now at hand and the presumptions of probability, since if speech were at first possessed by Adam as the instant gift of God—an immediate revelation from Heaven—it must have been perfect. But we know that all languages have changed and are constantly suffering change. They are more or less the fluctuating expression, the variable mould and measure, of the learning and the light of the people whose names they bear, whose manners they reflect, whose genius they perpetuate.

The savage, for example, testifies his joy, anger, or sorrow by unstudied gestures, tones, or simple exclamations; his next step is to describe things by vocables having some analogy in sound to the things described—as thunder, spring, rattle, which are onomatopoetic—that :

aiming at a phonological imitation of the operations they denote; the transition next is to the abstract qualities so suggested, as anger, repose, discord, and, at last, not art nor nature, but science and the scholar appear in the conjunctions and auxiliaries, the sand and lime, of a language, with the *nevertheless*, the *notwithstanding*, the *therefore*, and the *might-have-been*.

Compare, further, the English language in its earlier stages with the fulness and perfection that characterise it to-day. Compare again French, or, perhaps, any of the modern languages of Europe, and the result will be the same—namely, to incite our high admiration for the progressive retrospect which the comparison exhibits, and to confirm in all candid minds a belief in the Divine progress of the human race. With ancient languages, such as the Latin and Greek, it is now different. These languages being dead, or rather beatified, are thenceforth immutable; but ere this condition was reached—that is, before the period when Latin ceased to be spoken—they had arrived at the summit of their perfection, following the established course of things—first, crudity; next, improvement; at length perfection; and, finally, that celestial repose or transformation which is sometimes misnamed decay, and sometimes, death.

To what individual or nation we are indebted for the origin of letters, not the mere cultivation of speech, but the description of human language by outward and visible signs as distinguished from vocal sounds, is a question that cannot now, apparently, be settled with strict accuracy. Doubtless this, too, like the other conquests of civilisation,

is due to the aggregate labours of all nations and peoples, And though one man or one tribe of men may have achieved herein more than his or their progenitors, it can hardly be questioned that to the introduction of writing the world at large has lent a helping hand. Nevertheless, it is almost incontrovertible that the Phœnicians, to whom is commonly attributed the discovery of letters, were really more distinguished in connection with that discovery than any other nation. They were the most daring and expert of early adventurers. With them commerce, that living lien of international intercourse, flourished, and since, in the prosecution of that commerce, something more than spoken words only as the medium of the reciprocal wants and wishes of the traders would soon be found to be indispensable, it will easily be recognised that hence arose a prime necessity for letters, and that from the necessity would spring the invention

“Phœnices primi; famæ si creditur ausi
Mansuram rudibus vocem signare figuris.”

So wrote Lucan in his *Pharsalia*, iii. 220, and there is a certain sanction for the surmise that some master mind among that people, easily foreseeing what immense advantages could be secured by the employment of these informing marks, bestowed upon the curious art something of an enthusiast's toil and devotion; and we shall, at any rate, only be coinciding with a pretty general consensus of opinion if we fancy that the praise showered on Cadmus has been fairly decreed, and that to him belongs the credit of elaborating from rude and undeveloped emblems in use with the Egyptians, if not of altogether inventing, nearly all

the very letters of that alphabet which reigns with us to-day, and has become almost pasigraphic from pole to pole. This view has been versified with admired felicity by an unknown imitator of Brébœuf in the lines :—

“C'est des Phéniciens que nous vient l'art d'écrire
Cet art ingénieux de parler sans rien dire,
Et par des traits divers que notre main conduit
D'attacher au papier la parole qui fuit.”

For the original lines of Brébœuf, Corneille said he would have exchanged the authorship of two of his best pieces. Here are the verses in question :—

“Cet art ingénieux
De peindre la parole et de parler aux yeux
Et par des traits divers de figures tracées
Donner de la couleur et du corps aux pensées,”

which have been Englished thus :—

“Whence did the wondrous mystic art arise
Of painting speech and speaking to the eyes,
That we, by tracing magic lines, are taught
How both to colour and embody thought.”

Beautiful as the verse may be, it is more than equalled by the English poet's :—

“Tutored by thee, sweet poetry exalts
Her voice to ages, and informs the page
With music, image, sentiment and thought,
Never to die.”

The speculations of paleographers, however, disclose a not inconsiderable diversity as to whether the Phœnician really deserved the honour thus awarded or not, some preferring one celebrity and others another, as having most claim to the praise. Sir Isaac Newton considered that the Hebrew Lawgiver learned letters of the Midianites, an Arabian tribe; but Enoch, Mercury, Abraham, Simonides and

Evander are put forward, amongst a host of others, as titularies to the distinction by authorities ranging from Livy to St. Augustine. The learned Funcius boldly goes back to Adam, to whom he assigns not only the paternity of letters, but also the first practice of tachygraphy (*De Script. Vet.* 175 f). But a remoter—aye, a Divine—origin is actually ascribed, for it stands recorded in the thirty-second chapter of the second book of Moses, verse 16, and parallel passages, that the Ten Commandments, written upon tables of stone and delivered to the Hebrew leader, were so inscribed thereon with the “finger of God,” and that upon the destruction of these by the zealous prophet, a second set of tables, similarly engraved, though this time Moses was commanded to write the “ten words” himself, were entrusted to his keeping; so that if these passages are to be held and construed literally, they may be regarded as favouring the theory that writing was to man a divine discovery, and not an arduous institution of his own. It would, however, be leading us away from the limits and scope of our undertaking to go much further on this point, yet, though to many indeed the question will appear too patent to admit of any argument, it is invested with unfailing interest from the sayings of worthy men regarding it. Those who place the origin of language in miraculous intervention do the same for writing, and the inquisitive student may be referred to the classic works of Canon Farrar on Language and Languages, Dr. Thomas Astyle on Writing, and the mass of fanciful learning by cognate authors from which those writers quote. Let us give one quotation from the erudite ecclesiastic: “God,

who, in the words of Lactantius, was ‘the artificer alike of the intelligence, of the voice, and of the tongue,’ gave to man with these three gifts the power of constructing a language for himself.” Here, no doubt, the Canon is at variance with the traditions of the elders, a tradition consecrated many ways, perhaps not least remarkably by a painting in the Vatican. In that library there may be seen a picture of Adam receiving lessons in writing from the Deity. Above the patriarch’s head runs an inscription in ancient Hebrew characters, and at his feet a Latin legend tells that Adam, divinely instructed, was the first who invented learning and letters. Nor are the conclusions of the learned Canon on this point repugnant only to Western orthodoxy; many of the Orientals are also against him, for the Indians pretend that the Sanskrit, perfect idiom, was revealed to them by the gods, and they have given to a special form of their writing the name of *Devanâgarî*, to signify the scripture of the gods, or rather “that which is derived from the dwelling of the gods.” And, indeed, when we only superficially inquire into the characteristics of that language—when we behold what a singular apparition it is amongst terrestrial tongues, its alphabet absolutely distinct from the Semitic alphabets, its course, like European languages, from left hand to right hand, and not like the Semitic ones, from right to left invariably*—when we listen to the rapture with which Goethe sings its praises as embodied in the *S’akuntalâ*,

* I am aware that there are languages unconnected with the Sanskrit which use an alphabetical system of similar construction; and others not Semitic which follow the reverse method of writing but these facts do not influence the argument given above.

and when we consider the unique position which philologists all accord to this venerable creation of Hindostan, we can well understand how the Oriental mind, without the slightest consciousness of exaggeration, would claim for that sacred language the highest possible descent.

“Willst du die Blüthe des frühern, die Früchte des späteren Jahres,
Willst du was reizt und entzückt, willst du was sättigt und nährt
Willst du den Himmel, die Erde mit einem Namen begreifen,
Nenn' ich Sakontala dir und so ist alles gesagt.”—GOETHE.

Now, if it be the case as put by Chavée, that this language had attained perfection, and was settled in its existing structure about thirteen centuries before the Christian era, the suggestion might well present itself that the Sanskrit alphabet did not follow the course which has controlled other leading languages, that is, from pictures of objects to symbols of ideas, from ideas to words by means of sound, and from words to letters; but, as perhaps did also the Aramaic, really began at the alphabetic stage, where the others left off, and such a theory would lend colour to the distinction which Dr. C. W. Wall, in his disquisition on the *Orthography of the Jews*, adopted, steering a middle course as to the origin of writing, and holding that while ideographs or hieroglyphs were an invention of man, alphabetical writing is a miraculous gift from heaven. After all, however, to leave this subject, is not the dispute more about words than facts? Has anything great ever been achieved without the divine afflatus, without the aid of that Supreme Intelligence which fashions alike the architecture of a bird's nest and moves the mind of man?

It will be more pertinent to our immediate inquiries to investigate the origin and progress of Shorthand, which

may be regarded as the crown of the edifice of writing. Here, too, considerable discrepancies exist, both as to its source and also as the practical utility and serviceableness of the art with the Romans and Greeks, the earliest proved users of it. A too unqualified acceptance of the statements of the Roman poets as to the perfection and utility of their shorthand should, it is alleged, be guarded against. Perhaps there is some truth in this view. On the other hand, critics, who have looked into the remains of the system practised by Tyro, freedman of Cicero, hastily enough conclude that by such a method it would be impossible to perform the feats that these poets ascribe to the *notarii* of the Roman Empire. These remains of Tyro's system have been analysed and handed down to us by Trithemius, that laborious Benedictine of the fifteenth century, who composed his chapter on shorthand notes from materials supposed to be in the characters of Tyro. There are many allusions scattered through the Roman authors with reference to their shorthand. Cicero (*Epis. ad Att.* xiii. e. 32) writes that his friend does not appear to have understood a passage in a former epistle, as it was written *δια σημείων*. Ovid alludes to the insidious note legible only to the indoctrinated. Manilius in the oft-quoted lines (*Astron.* iv. 197)—

“ Hic et scriptor erit velox, cui litera verbum est
 Quique notis linguam superat, cursimque loquentis
 Excipiat longas nova per compendia voces,”

fortells the destiny of the boy born under the constellation Virgo. Livy (*His.* ii. 12) tells of one of the craft, though not necessarily a shorthand scribe, who seated on the bench beside the King, Lars Porsena of Clusium, *fere pari ornatu*,

as sit the shorthand-writers to day beside the Lords in the Court of Session at Edinburgh, though not similarly adorned, was by a noble Roman emissary mistaken for the King and accordingly despatched (*obtruncat*). Then Martial (lib. xiv. epig. 208)—

“Currant verba licet, manus est velocior illis
Nondum lingua suum dextra peregit opus.”

Suetonius narrates (Tit. 3) that the Emperor Titus took shorthand notes with the greatest expedition, and that Octavius (Aug. 64) taught the art to his grandchildren; while Ausonius praises a youth who wrote quicker than his master could dictate or think.

But as we have already stated, there are those who, self-assured with a too cursory consideration of the subject in general, and of the vestiges of this ancient system, are inclined to discount the expressions just quoted, and to decide adversely regarding its merits.

Says Mr. Lewis, for example, in his *Historical Account of the Rise and Progress of Shorthand*, published in 1816: “The charters of Lewis VI. published by Carpentier, had distinct marks for every letter of the alphabet, and the editor supposes that these are the same as were those of Tyro; but of this he produces no proof. If these were in reality the characters employed by Tyro, it is impossible that with their assistance he could have embodied the speech of Cato. They are better adapted for secrecy than expedition; for, while they occupy as much space as the common mode of writing, they are sufficiently distinct for private memorandum” (p. 37).

Another critic, one of great talent, Scott de Martinville,

in a book entitled *Histoire de la Sténographie depuis les temps anciens jusqu'à nos jours*, is also unfavourably impressed by Tyro's method, as a means of writing as quickly as one speaks. He asks, "How could an art constituted on such a foundation ever have become popular? Is it, indeed, this of which Plutarch, Ausonius, Martial, Horace, and Ovid say that certain marks, a single point even, must express entire phrases? There is good ground to doubt it. I believe it superfluous to expatiate further upon a writing so little appropriate to fulfil the Stenographic purpose; and I confine myself, for my part, to a reference to what was almost the Tyronian Alphabet. I say to what was almost it, because, it is not so absolutely, as it has nearly always two signs for the same letter, and modifies itself notably according to the exigencies of the association of the letters."

The words of the first-named writer are like many of the decisions which deform his otherwise useful compendium, liable, that is, to very plain correction; the other is a gentleman whose critical acumen and precise judgment ornament every page of his admirable essay. I disagree with his dictum as to the capabilities of the Roman shorthand, still he speaks very guardedly. "*Il y a bien lieu d'en douter*"; whereas the sweeping sentences of his English compeer are as unsupported as they are sweeping. Indeed, every statement involved in the passage of Mr. Lewis is erroneous. If the reader will begin and read from the word "alphabet" in that quotation, he may prove every observation in it incorrect, for the editor does not *suppose*, &c., that is *not* merely an assumption, &c., it is *not impossible*,

&c.; the marks are *not* better adapted for secrecy than expedition, and they do *not* occupy as much space as the common mode of writing.

Let us, however, see how really stands this question of the efficiency of the Tyronian shorthand. In the first place, then, before concluding from most slender premisses, wholly theoretical, that the shorthand of the Romans was not fitted to accomplish the results claimed for it, it ought to be borne in mind—apart from evidence which the reader will be requested to look at further on—that we are at present destitute, so far as I know, of anything like a full exhibition of what the system really was.* In several respects, so far as can be ascertained, it was very different from any of our prevalent systems. It did not, for instance, proceed upon the principle of describing words by their sound apart from their orthography. And there is no doubt that it did proceed in a very great measure on the obvious plan of describing them by their initials. So primitive and palpable a project may, doubtless, at first sight, be assumed to have rendered the deciphering of so unclothed symbols a task of disquietude and perplexity, but there is enough to invalidate this supposition in the consideration that we are without information ^{\$}as to what rules of abbreviation the Romans had; and, obviously, if they had good rules of abbreviation, such would warrant the pretensions of their poets; for, truly, abbreviation is the

* Since writing the above in Glasgow, I have perused in the British Museum Library, many works then inaccessible to me, and which do give a full exhibition of the Roman system. How these works have affected the conclusions arrived at in these earlier pages, will be seen in a supplementary chapter on Ancient Shorthand.

better and most potent part of all shorthand, whether formed of simply ideographic traces or of our ordinary alphabetical emblems, which also have their original foundation in sounds, as their names "vowels and consonants" imply.

Now, in my opinion, the alphabet of Tyro is not without this complement; and though the letters are not represented by marks made by a single and simple stroke, as is the case with some modern systems, yet, it does not follow that because in this initiatory stage the Roman system was somewhat longer it was therefore ultimately inferior. Rather, when it came to be known and practised in its entirety, is it not possible or probable that Tyro's indeed might have the compensating advantage of affording greater power in the way of providing easier and shorter aids to abridgment? What I mean is this. Take the word "Ecclesiastical." To write this word, adequately and accurately, in almost all current systems of shorthand, you would require to follow the sound of it, for as Wilhelm Stolze of Berlin has said, and he is one of the most eminent authorities on this vexed subject, "A system of shorthand which is to serve at the same time for correspondence and commerce, must be precise, that is to say, it must perfectly render the sound of every word." This is the extravagant theory on which almost all present systems are unhappily grounded. Now there are five distinctly sounded syllables in this word, omitting the initial vowel, as in most systems is done; while all that would be necessary in an alphabetical system, either longhand or shorthand, would be the letters ecc. It is my conjecture that the Romans had such shortening rules, and that by them their *notarii* were enabled to take

down, satisfactorily enough, orations as they were spoken. Even supposing, for the purpose of argument, that the testimony of the Roman writers is to be, to a great extent, ignored, yet the conjecture just stated would appear not unreasonable if there were only this other fact to support it, that no nation in the world paid greater attention to the study of eloquence, and with none did the art flourish to a greater degree, before or since, than with those of Rome and Greece.

The former are said to have derived their Stenography from the latter. Xenophon, too, we read, was in the habit of taking down in stenography or semeiography the discourses of his great teacher, the illustrious Socrates. "A Pindar and an Archilochus, a Pericles and an Alcibiades, appeared on the stage, who excited the astonishment and awakened the sympathies of their countrymen by their poems at the Pythean, Nemean, and Olympic games, and in their popular assemblies. It is natural to suppose that many of the auditors, on such occasions, would wish to procure copies of these effusions, and as few of them were committed to writing by their authors, the only way to gratify this wish was by endeavouring to write them, or at least the substance of them, as they escaped from the lips of the speaker. This it was quite impossible to accomplish by the use of the ordinary characters, and therefore marks were invented to express words and phrases of the most common occurrence. Persons accustomed to this mode of writing would doubtless be the first to conceive the idea of a regular shorthand, as a distinct species of writing, and probably to some practitioners of this descrip-

tion the earliest methods of stenography owe their origin." —Gawtress' *Practical Introduction to Shorthand*.

That this was so is sought to be shown amongst other ways, from the fact that the words in use among the Romans to describe shorthand were till post-classical dates all of Greek derivation, as *σημειων*, &c.; the word "stenography" being latest in point of formation.

The Greeks, however, do not seem to have made any headway, to speak of, with the art; no doubt, however, it was piloted well forward by the Romans, if not, indeed, new-formed by them, and many of the examples which are given in the appendix of Ernesti's edition of the works of Cicero, look quite as brief as would the corresponding forms in any of the standard systems of to-day. Indeed, the only ground that has yet been propounded for maintaining that the passages excerpted from the Latin historians, orators, and poets, similar to those we have quoted, in praise of the national shorthand, must be moderated, as if qualified by poetical licence, is the opinion and no more than the opinion, of those who decide that the plan they practised was theoretically inadequate, judging from the outlines of it which are now within reach. The contention, therefore, comes to be one between the testimony of these remote authors as to a fact, and the dogmatism of those who will have it that the fact must be otherwise, looking to the apparently inept instrument by which that fact is said to have been performed. And, in these circumstances, it must be kept distinctly in view that the materials for forming this adverse judgment are meagre and unsubstantial in the extreme; at least, this is true of

the premisses, from which the unfavourable finding has avowedly or ostensibly been deduced. Had facsimiles of any of the notes of these far-away times come down to us, the position I am contending against would in all likelihood have to be abandoned; for, is there not reason to believe that that national genius which evolved and framed so perfectly logical an instrument as the Latin tongue, would have shown us something equally scholarly, regular, and finished, in the matter of stenography? Apparently, however, and unfortunately, this their shorthand has not successfully withstood the ravages of Saturn and the avalanche of superstition, but has been wasted by their esurient agencies, together with many other invaluable triumphs of the deep excogitations of ancient students and their devoted toil. Much of that shorthand which had defied the tooth of time and the incendiary torch of the Saracens, has fallen a prey to the sinister flames of Frederick II., the Elector Palatine, who ordered the burning of such of those works as could come under his edict, on the suspicion of magic—the characters being then confounded with those of the necromantic or diabolical art.

There is at hand, however, some very positive evidence in favour of the merit of the Roman shorthand. We have, for example, the testimony of Seneca, who says in his 90th Epistle:—

“Quædam nostra demû prodisse memoria scimus, ut speculatorum usum, perlucante testa, clarum trâsmittentium lumen, ut suspensuras balneorû, et impressos parietibus tubos, per quos circûfunderetur calor. . . . Quid verborum notas, quibus, *quamvis citata excipitur oratio*, et celeritate linguæ manus sequitur. Vilissimorum mancipiorum ista comenta sunt.”

As to the allusion in the last sentence, let us take this opportunity to remove the assumption "that the knowledge," as Mr. Matthias Levy says, "of this quick writing was confined to slaves." It was not so. Cicero, *pro Sylla*, says:—

"*In rebus gravioribus adhibentur interdum ad excipiendum non S. Ca. modò, sed etiam acta senatores, ut ea sint certissimis testata monumentis. Vidi ego hoc consul: nisi recenti memoria senatus, auctoritatem indicii conjurationis Catilinæ, ejusque sociorum monumentis publicis testatus essem, fore, ut aliquando aliquis patrimonio naufragus, inimicus otii, bonorum hostis, aliter indicata hæc esse diceret, quò facilius vento aliquo in optimum quemque excitato, posset in malis reip. portum suorum malorum aliquem invenire. Itaque introductis in senatum indicibus, constitui senatores, qui omnia indicum dicta, interrogata, responsa perscriberent. At quos viros? non solum summa virtute et fide, cujus generis est in senatu facultas maxima: sed etiam quos sciebam memoria, scientia, consuetudine et celeritate scribendi facillimè, quæ dicerentur, persequi posse: C. Cosconium, qui tunc erat prætor: M. Messalam, qui tum præturam petebat: P. Nigidium, Ap. Claudium. Credo esse neminem, qui his omnibus aut verè referendis, aut scribendis putet fidem, diligentiam, ingenium desuisse.*"

The last quotation we shall at present rely on is from Fulgentius, who in his *Orpheus* says:—

"*In omnes artes sunt primæ et sunt secunda, ut in puerilibus literis; prima est abecedaria, secunda notaria. Rationem scribendi per litteras ut faciliorem, primam discebant, tum istam.*"

Now, this testimony, taken singly or collectively, does seem to be sufficiently clear, specific, and reliable. Mark, in weighing what Seneca says, that he laboured much in the cause of shorthand—it is said that he augmented the number of notations in use by the craftsmen of the style, bringing the total up to five thousand, and also devised many emendations. On the authority of Paul Diacre, it is laid down that the invention of eleven hundred of the first shorthand characters was the work of Ennius, that Tyro

did no more than add to and extend these rudiments, that the Christian moralist compiled a dictionary of the signs, and that this collection was called in consequence "the Notes of Tyro and Seneca." It is, on the other hand, only candid to mention that there are other passages of contrary tenour, as, for example, one in *De Morti Claudii Cæsoris*, to the effect that a certain speaker expressed himself with such fluency—*quod in foro vivat*—that the notarius was unable to keep up with him, but that, I think, is no more than might yet happen to the most expeditious writer. If a practised speaker shall try to harangue as rapidly as possible, could any shorthand writer—nay, any half-dozen writers—take down his every syllable? Notwithstanding, however, this slightly contradictory quotation we have here, viewing the evidence as a whole, not only the plain utterances of Cicero, Seneca and Fulgentius, omitting many other similar citations, but also these further elements which go to enhance the value of that evidence, namely, that Seneca, at any rate, was thoroughly informed of his subject, that he had recruited the science, and was, therefore, well-favoured and fitted to form an opinion about it, could pronounce on the question with the authority of knowledge and not from mere hearsay.

Here, then, we may for the present leave the controversy, regarding the efficiency of the Roman shorthand, and in concluding this chapter, an instance of its utility may not be out of place.

Plutarch informs us, in his life of Cato the Younger, that Cicero had distributed shorthand writers, *notarii*, in various parts of the Senate House, on the occasion of

the vote as to the fate of Cataline and his fellow-conspirators, in order to take down the speeches of the two foremost senators on that memorable occasion. And thus it happens that the opinions of Cæsar and Cato, two of the most famous statesmen living before the dawn of Christianity, on the Immortality of the Soul, have been handed down to our days of disintegrated doctrines through the instrumentality of this device.

“Cæsar, when it came to his turn,” says Sallust, “spake some such words as these:—‘Conscript Fathers, —It becomes all men who deliberate on doubtful matters to clear their minds of hatred, friendship, wrath, and pity, because there can be no perception of the truth where these obstruct; nor can anyone, I care not who, fulfil at the same time the impulses of inclination and the dictates of duty. In such cases, proper attention is indispensable, for if favour obtain a prepossession it becomes predominant, and the judgment is shorn of its sway. Though many examples are present to my mind, Conscript Fathers, of kings and nations actuated in this way by wrath or by pity, who have been betrayed into erroneous courses, I would rather turn to instances in which our ancestors acted contrary to any predisposition, but with justice and rectitude. In the Macedonian War, which we carried on with the King of Persia, the city of Rhodes, great and magnificent, which had grown by the increase of the Roman people, turned out unfaithful and eventually hostile to us. But afterwards, on the conclusion of that war, when the question arose about the inhabitants of Rhodes, our ancestors allowed them to go scot-free, lest anybody might say that the object

of the hostilities was thirst after riches, rather than the avenging of injuries. Again, in all the Punic wars, when frequently the Carthaginians—both when at peace and during truces—committed many atrocious crimes, never did our ancestors retaliate by the commission of similar atrocities; they sought, indeed, that which was becoming to their honour, rather than what would have been sanctioned by strict law. In the present case the same precaution should be taken, O Conscript Fathers, this, namely, that you allow not the crime of Publius Lentulus and his confederates to have more weight with you than your own good name, and that you shall not concede so much to passion as to your reputation. For, if a punishment is to be sought corresponding to the heinous nature of the crimes, I am for approving of the first opinion, but if the gravity of the offence is to outweigh all other considerations, I should prefer to adopt that course which has been already sanctioned by the laws. Several of those who have expressed their views before me have methodically and with elegance deplored this misfortune to the Republic. They have enumerated the cruelties of war which befall the conquered: virgins and boys carried off, children snatched from the arms of their parents, mothers of families suffering whatever indignities it pleased the victors to perpetrate; temples and houses despoiled; slaughter and incendiarism; and, finally, a general affliction of all from hostilities, corpses, wounds, and grief. But, by the Immortal Gods, to what result would that line of argument lead? Would it not be to make you all infested by this conspiracy? As if, forsooth, any-

one whom the conspiracy itself, so widespread and savage, does not move, will be roused to passion by addresses in such a strain ! That is not the way the question ought to be regarded. No mortals consider their own wrongs trifling ; many, indeed, regard them as more grievous than they really are ; but some people have one view of lawlessness, and others another. O Conscript Fathers, they who pass away their time in the shade of obscurity, may, from the force of passion, transgress a little, and few know of it, since of them the fame and fortune are alike. Those who, on the other hand, act out their careers in exalted stations, empowered with great authority—of them the conduct is known to all. Thus, then, in the highest grandeur is the least impunity, and the solicitude of such favourites of fortune should be not so much the pursuit of any particular policy, or the avoidance of another, but, most of all, not to be actuated by passion ; seeing that what in others is called irritation, is, when exhibited in the case of such persons in office, termed arrogance and cruelty. I, for my part, regard the question before us, Conscript Fathers, in this light, that every punishment would be disproportionate to this offence (of the accused) ; still, men generally regard the final issues ; and, even when the offenders are impious, people will forget the crime, and will continue to speak of its punishment, if that has been too severe. What Decius Silvanus said, a man brave and active, I know he certainly said in the interests of the Republic. Nor was he influenced in a case of such importance by either fear or favour. I know his worthy characteristics—I know his rectitude. His opinion, I con-

fess, did not appear to me to be cruel, for what could be so against such men? But his suggestions struck me as running counter to the spirit of the Commonwealth. And, truly, it must be either the apprehension of danger, or a sense of resentment, that has led you, Silenus, Consul Designate, to recommend a new style of punishment. All idea of alarm is obviated, since, by the diligence of a distinguished man now present (the Consul,) so strong a guard is under arms. So far as the question of the penalty is concerned, indeed, we are able to say this, as the matter stands, That in grief and care death is a relief from affliction, and not a punishment; that it eliminates all the miseries of mortals, and that beyond its bourne there is no place either for sorrow or for joy.’”

Here ends that simple, yet eloquent, passage, “*Ultra neque curæ neque gaudio esse locum*,” occurring, it is worthy of remark, exactly in the centre of the speech.

“After Cæsar had made an end of speaking,” Sallust goes on to say, “others took up the discourse, some of one opinion, others of another; all dissenting somewhat. At length Marcus Porcius Cato, being asked his opinion, delivered an oration somewhat like the following:—‘I am of a very different opinion, Conscript Fathers, when I reflect on our dangers, and when I call to mind the sentiments of others. These appear to me to be concerned mainly about the punishment of the men who have prepared for their own fatherland, for their own parents, for their own altars and firesides, War. But, really, the question is, How shall we protect ourselves from these men? rather than, What punishment shall we award to them? . . . The matter

in hand is not about taxes nor about injuries done to your allies—liberty and your existence are at stake. Often, Conscript Fathers, many similar views in this House have I advocated. Often, in connection with charges of luxury and greed against citizens, have I been blamed when questor; and many persons, on that account, have been hostile to me, though I have never procured the gratitude of anyone by winking at an offence; and it is not likely that I would condone the evil deeds of another from caprice. All this may, indeed, appear in your eyes as of small moment, yet the Republic is well established. Now, however, the question is not, Whether we are to live in morality or in wickedness, nor, How great or magnificent the Roman people is, but, How our own people are become, and how those united with us are become, our enemies? Somebody near me speaks of clemency and mercy. Already, indeed, we have lost the real meaning of words, since to enrich with the goods of others is called liberality, since boldness in courses of wickedness is called fortitude: to such a degree is the Republic reduced. Let people, however, be liberal with the possessions of others, since that is the tenour and fashion of the day; let us be merciful towards robbers, provided only they spare our lives; and, while a few scoundrels are preserved, let the destruction of all righteous men be put in motion. Well and elegantly has Cæsar, a little ago, spoken of life and death, holding for false, as I understand, what is recorded regarding the infernal existence—that by different paths the bad set out and are separated from the good, and that they inhabit hideous, barren, loathsome, and terrible regions. . . .

Now, the assistance of the gods is not procured either by vows or womanly supplications, but happy results may always be secured by the exercise of deliberation, energy, and vigilance.' ”

How, in the opportunity of their deaths, the one and the other, Cæsar and Cato, apparently contemned the implied tenets of their “firm philosophy” !

The interesting author to whom we are indebted for the information that the above speeches were reported in shorthand—which consideration induced us to translate them at some length, adds that there were no indications of the art prior to the consulate of Cicero. He says: “There remains, of all Cato’s orations, only this one, Cicero having for that day engaged writers whom he had instructed beforehand in the use of certain marks, which, in few and brief letters, *μικροῖς καὶ Βραχέσι τυποῖς*, possessed the power of many words, *πολλων γραμμάτων έχοντα δυναμιν* ; and whom he dispersed here and there throughout the Senate House. These writers, Plutarch says, were called *σεμειογραφοι*, meaning those who, by notes or abbreviations, set forth a whole sentence, or a whole word—as has been done since ; and that then, for the first time, do traces of this kind of writing begin to be found.”

In the elegant diction of Sallust, therefore, it would appear that we light upon the first transcription of a bit of *verbatim* work from notations, swift though not tiny, of men skilled in shorthand-writing in the vanished chief political assembly of the Eternal City.

CHAPTER II.

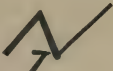
ANCIENT SHORTHAND (SUPPLEMENTARY CHAPTER).


IN our last chapter we gave to the *Notæ Notariorum*, or, as they were afterwards styled in their fuller form, the *Notæ Tyronianæ*, especial prominence, for the reason that the theories which respectively attribute the invention and practice of shorthand, first, to the Egyptians, because of their three-fold form of writing—the enchoric, the hieratic, and the hieroglyphic; secondly, to the Hebrews, because of their mode of writing by consonants, omitting the vowels, and of describing words by the initials only; thirdly, to the Greeks, because of their words *ὑπογράφειν*, *σημειογράφειν*, *ὑπογραμματοειν*, *ὑποσημειουν*, are becoming daily more and more regarded as unreliable, although for the theory first-named there appears to be some show of colour in the works of Young and Champollion; for the second, certain passages in Jeremiah xxxvi. 4, 18, and in the apocryphal book of Ezra, xiv. 24, &c.; and although for the last there is adducible the assertion* of Diogenes Laërtius that Xenophon, four hundred and fifty years before Christ, semio-





* Lib. ii. Segm. 48.

graphed the discourses of the supereminent Socrates. The passage from Jeremiah may mean little more than ordinary writing to dictation, except we choose to lay particular stress on the words, "*as he read*, I wrote them with ink in a book," and regard them as meaning, "*as quickly as*," &c. But the other passage, "Take with thee Sareas, Dabrias, Salemis, Echanis, and Asiel, who are skilled in swift writing," may be urged as being plain enough, and to the point. There is also apparent in the writings of authors of most respectability, a strong disinclination to give much weight to the passages in Diodorus that the King of Egypt was bound by a certain law to have before him a daily report of the state of affairs over the length and breadth of his kingdom, and also to disseminate in writing whatever was determined on in conformity with the information he had thus received. Further, though there is a statement in Herodotus iii. B. 7 which has been quoted as showing that there were traces of shorthand to be found amongst the Persians at the time of the expedition of Xerxes into Greece (480 B.C.), yet, all these passages notwithstanding, the weight of the most recent and authoritative deliverances on the subject, is to the effect that, even if it be conceded that there were styles of abbreviation anterior to the *Tyronian Notes*, these styles of abbreviation were not such as to merit the name of shorthand, and that the first proper system of stenographic writing is that which bears the name of Cicero's chief librarian, and whom he called after himself, Marcus Tullius Tiro. How far this ought to be acquiesced in, and whether it is to be unquestionably accepted, the exact scholar may


determine for himself by a perusal of the writings of such men as Janus Gruterus (1602), Gaspar Schott (1664), Grævius (1694), of Mabillon (1681), of Montfaucon (1708), of Hugo, *De prima Scrib. origine* (1738), of Carpentier on the *Alphabetum Tironianum* (1747), of Justus Lipsius, of the *Acta Societatis Latina Jenensis*, &c. &c. and, above all, of that ocean of palæographic lustre enclosed within the four volumes of Ulrich Friderick Kopp (1817–29), delightful for erudition, style, and illustration. Indeed, in this magnificent work, the student will find as complete, as masterly, and as minute an account of what the Roman system of stenography was, as if the distinguished and venerable jurist had himself invented it, or had been present at the various stages of its development, and in judicial capacity sanctioned these successive changes by a series of interlocutory orders. In the third volume there is given a portrait of the author, and as we gaze on it we are struck by a certain resemblance in it to the picture sometimes given of Niebuhr, and though the resemblance may be only fanciful, there can be no doubt that Kopp has achieved just as worthy exploits in his elucidation of these enigmatical characters, as ever Niebuhr performed in his divination of the Agrarian Laws. The light of perspicuity shines in his serene eye, his face is one of singular sweetness and placidity, and his breast is adorned with the medals of the Orders of the Brandenburgh Red Eagle, of the Zähringer Löwen, and of the Golden Lion of Hesse, with their respective legends—*Sincere et Constanter, Fur Ehre und Wahreit*, and *Virtute et Fidelitate*. What makes the work of Kopp all the more entitled to our affectionate



stood for *avium*; thus  *attonitus*; and thus


 for *Andron*. With the other form, the placing of it alone gave it the signification of the preposition *a*, and with the points placed respectively thus:


   


it was made to signify the following words in their order: *arbiter*, *amicus*, *ager*, and *animus*. On inspection, it will be recognised that both these forms are derived from the majuscule letter.


A, when joined to other letters, and when truncated, played the following part. When only the second portion of the letter was written, thus  it stood for *ab*; in this com-

bination  it denoted *augur*; in this  *a(b)coit* being the abbreviation for *abscondit*. When the other

portion of the letter,  namely, was dealt with similarly,






it stood alone for *ad* or *at*, thus  = *ac*, the same form

representing *ac* in Gurney's system to-day.  means

acm(a) being an abbreviation for *acroma*; and this 

means *a(d)ditur*, being an abbreviation for *aggredditur*.

E at the end of words was described so:

be

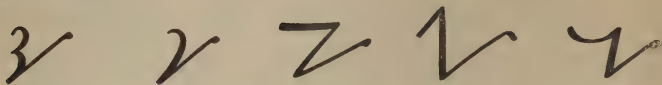
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pe



ue



and to express the diphthong *æ*, these forms were modified as follows :




standing respectively for *bæ*, *cæ*, *næ*, *pæ*, *uæ*.

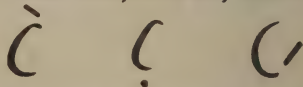
The origin of the form *b*  is obviously to be found in the capital letter; the intermediate form between the capital and the shorthand character being *B*; and of it in combination the following examples may suffice :

 = *bg* = *benignus*;  = *bi it* = *bibit*, and

 The preceding stroke is here to be read after the second form. The stroke so placed stood for the termination *um*; and thus the meaning of the abbreviation is *bl* with the termination *um*, or *baculum*. After the initial letters *ar*, the *b* was run on thus  = *a(r)b* = *arbor*,

and  = *a(r)bv(m)* = *arbustum*.


The letter *c* differs little, if at all, from the vulgar form.



were ways of describing the words *ceterum*, *campus*, and *cedit* respectively.





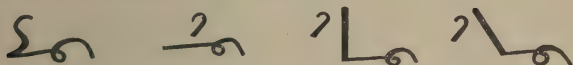
stood for the combinations *ca*, *ce*, *ci*, *co*, *cu*.

The delta form of the letter *d* is rarely found in notes in comparison to the frequency of the letter  which was also used by the Greek tachygraphers. The Romans therefore, either derived the use of this form from the Greeks, or themselves adopted it by a process of gradual variation from the capital form. Examples are:





for *dat*, *dicit*, and *dimidium* respectively.

This letter, when joined to others, sometimes preserved its perfect shape, and sometimes was turned round after the pattern of a circle, as  = *ed* = *ædus*  = *redit*, an abbreviation for *reddit*.



show the part this letter served in the words *similitudo*, *longitudo*, *latitudo*, and *lenitudo*. The presence of the five vowels after this letter were denoted thus:



Of the letter *e* the form  was derived from the lunated *e* as it was called, or  *uncial*. The following examples will serve to show the different functions and forms of this letter.

Eurydice

Eremita

egreditur

eo

ebrinus

educat

The three forms of *f* were severally used as follows:

familia

fides



fere

facilis

fax

flagrat

The syllables *fa*, *fe*, *fi*, *fo*, *fu* were thus tachygraphed:

Of the tachygraphic *g*, the most usual form was  the other one, , namely, is rarer:

gleba

gliscit

graduum

degyrat

Genesius

With the vowels following, it was written thus:

ga

ge

gi

go

gu

Of the letter *h* the complete form of the capital is not to be found in the Tironian Notes. Curtailed it is found, and the curtailed form had its origin in the uncial:

honor

honestus

humilis

habitat

exhaustit

With the five vowels following, the letter was varied thus:

ha

he

hi

ho

hu

The letter *i* takes the capital form, but observes various inclinations. Thus we have β for *ibi*; \parallel $\dot{\text{—}}$ for *jacit* and *jactat*, and \int for *imago*; Z H *insatiabilis* and *mihi*.

The letter *k* in the Tironian notes suffers a variety of mutilations, as may be observed from the following examples:

K	K	L	L'	L	S'	K	K
karus	kanis	kaput	kanit	kalx	scatit	arcadia	kardo

The letter *l*, of Tironian species, is L , and it, too, is subjected to a variety of contortions and variations:





L	L'	L	L
locus	lacunar	solum	aliquatenus

L	L	L
lambit	lac	nil









The form assumed by this letter to denote the vowels followed were severally these:



L	L	L	L	L
la	le	li	lo	lu



Sometimes in the common letters the form of the letter was inverted thus L

The Tironian form of the letter *m*, complete and upright, varies but slightly from the capital letter, as in  for *modus*;  for *meum*;  = *m(s)*, for *majestas*;  for *meminit*.

M, when truncated, and when joined to other letters, is sometimes deprived of its right stroke, its first member, and sometimes of its second, as is illustrated in the following examples:

 for <i>magnus</i> ;	 for <i>minor</i> ;
 for <i>mamma</i> ;	 for <i>meus</i> ;
 for <i>missus</i> ;	 for <i>modicus</i> ;
 for <i>micat</i> ;	 for <i>magis</i> .

Sometimes it is curtailed of both, as in . for *macer*;  for *macula*.

Occasionally it is inverted to embrace an additional character as  = *m(at)*, for *maturus*; and, again,  a combination of the *m* and the omega form of *o* for *modestus*.


The syllables constituted by junction of the five vowels with this letter are represented as follows:

				
ma	me	mi	mo	mu

That the letter *n* partook of the same majuscular character as the other letter is sufficiently shown from its duplex form. For it is either capital or uncial. The former differs from the vulgar *n*, only by its unusual position, either for the sake of an easier blending with the neighbouring letter, whence arises the position of *n* you

see in the words  *nec*,  *necesse*, and






 *bene*; or the conversion of the letter in another


manner, is a proof of its antiquity, as in the form , *nescio* which is found in the Eugubine tables, and in ancient

coins. Examples in the Tironian Notes are  *nescio*;

 *non credit*;  *nam*; and  *natio*.

The uncial form of the letter is also seen in the Notes,
as :

				
non	nobis	nolo	nos	onus


Agnus

Examples of *n*, when truncated and when joined to other letters, are—first, after the form of the capital letter :



notarius



nonas



numerus



noverea



nusquam

Secondly, after the form of the uncial letter :



anniculus



annalis



resina



adtenua



sternit

When the five vowels followed the Tironian *n*, the following were the notes :



na



ne



ni



no



nu

Several Tironian forms are found of the letter *o*, as follows :



ordinarius



otium



obit



olet



ocimum



omnino



obortus



Olympus

This latter form, as appears from ancient documents, was not peculiar to the Tironian Notes.

Again, we have the omega form, as—



optimus






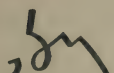


obscurum



odit

Truncated and joined to other letters, we have



 = *coit=occidit*;  = *goat=oppignorat*; and


 ,  ,  ,  , which stand respectively for *notum, dominus, os, oportet*.

 *opinio*  *odiosus*  *adornat*  *demovet*  *commonet*

It is not difficult to see how the requirement of the tachygrapher to dispose of his letters by a simple trait of the stylus, would lead to the variations of the letter *p*, which are discoverable in the Tironian Notes.


Examples are—

 *per*;  *potest*;






 *probat*;  *præsertim*;


 *paucis*;  *progenies*;



 *populus Romanus*;  *Agrippa*;


 *anticipat*;  *ad ipsum*.


Lastly in *p*, we give—



 *pa*  *pe*  *pi*  *po*  *pu*

Before passing to the letter *q* we must here give a few examples of the singular Tironian character , which is frequently enough used in Tironian notes for the letter *ph*.

 *Phoebus*,  *pharetra*,


 *pharetrazonium*, and


 *philosophia*.


This mode of writing the Greek letter may appear at first sight to be related to the two Tironian letters *p* and *s*, but if we consider that the way in which naturally the two Tironian letters *p* and *h* would be joined together thus, namely, , it will be clear enough that the urgency of expedition would convert that form into .

Of the Tironian *q*, the following specimens of its four forms may suffice:


 *quaerit*,

 *quo*,

 *quadrat*,

 *queritur*.

When joined to other letters it was written thus:

 = *qp* = *quam plures*.

2 *quæ,*

2. \ *quousque,*

σ *quare,*

\ *quid,*

6. \ *uterque.*

The five vowels were shown to follow thus :

2 or 9 *qua,* 6 or • *que,*

9 or \ *qui,* 2 *quo,* 2 *quu.*

This is the place for observing that when the letter *c* is followed by the vowel *u*, it is described in the Tironian Notes by a *q*, and similarly when the same letter is followed by the vowel *a*, it is represented by the letter *k*, as

X *culpabilis,* 3 *cunabulum,* L *karet*

for *caret*.

The Tironian *r* differs from the capital letter in these respects only, that its tail is placed a little higher up, and that its head is turned to the front.

Thus we have r *repat,* rh *rheda,* ρ *rhetor,*

q' q = *reclamat, reducit.*

There are other forms of the letter obscure and difficult to detect; this especially, h which, in combinations, is

to be sought for

rimus,

ritis,

$= r(i)nc = rhinoceros$; and it appears thus

in the terminations

ari

eri

iri

R, followed by the five vowels, is thus described :

ra

re

ri

ro

ru

S does not differ much from the form of the capital letter, the lower curve being alone absent. The perfect form of the *s*, however, is to be met with in the Notes, but in a horizontal position, thus :—

sum

supinus

superior

When truncated and joined to other letters, the forms of the *s* rarely lose much, being in themselves of the briefest:

sedsi

os

bos

basis

fuscum

pes

Examples of *t* are:



tamen



taliter



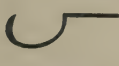
tibi



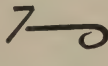
tunc



uti



veritas

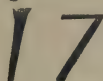


totus

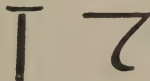


Thesis

The syllables formed of the Tironian *t* and five vowels following were these:



ta, te, or



ta, te



ti



to



tu

In the Tironian Notes we have not only the acute form of the capital letter *u*, but we have also the rotund form of the unciale *u*; the former, however, is rather rare, but the latter frequent.

The following examples may be given:



= *ut* (*q*) = *utique*



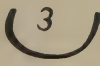
universus



ut

Of the rotund *v* are











representing respectively *via*, *vobis*, *ubi*, *vehit*, and *venum*.

Joined to other letters—



umbria



unquam



obvium

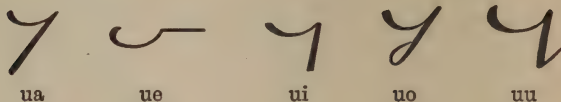


usus

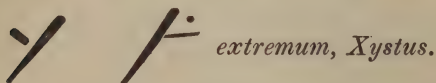





victus

Joined to the vowels—





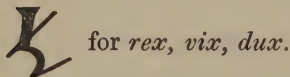
The form of the letter *x* in the Tironian Notes is never found complete, but is represented by only one of the strokes of which the letter is composed, as in



A very common form of the syllable *ex*, however, in the Tironian Notes, is, as the Benedictines considered, this,  which is most evidently an amalgamation of the letter  = *e* and .

Joined to other letters.—This is the solitary instance in all the Tironian letters, which is so truncated as to turn out more perfect when joined to another letter.

Its presence is always clearly indicated by intersecting the adjoining letter transversely as  










(Hæc sola ex literis Tironianis est quæ adeo non truncatur ut potius si cum alia conjungitur, perfectior evadat.)


The abbreviation for the number thirty, instead of being


three capital forms of *x*, was composed of this combination,



The letter *y* is wanting from the Tironian Notes, which is not to be wondered at when we remember it was peculiar to the Greeks, and not to the Romans, who did not recognise it, even in the days of Quintilian, because *x* was the last letter of the Roman alphabet, according to that grammarian. Its place, however, in the Tironian Notes is supplied by the characters for *v* or *i*; thus, in the combination  = *usp* = *ysopum*, i.e. *hysopum*, the *u* is used for *y*.

The Tironian figure for the letter *z* bears an affinity to the uncial form, and both the figures which represent it are derived thus: first, the capitals  , then the uncial , and lastly, the Tironian  When joined with other letters,  = *Zme* = *Smyrnæ*, 

Zona,  *Zabulon*.

Of Greek letters immixed with the Latin ones, a few words will not be out of place. The Greek *chi* is represented in the Tironian Notes by the form  as in the following instances:



chorus



choragium



choraules



melancholicus

Sometimes, however, it is represented by Latin letters, as :



and especially when the *ch* was hardened by a following *r*.



the five forms standing respectively for *chirographum*, *chrisma*, *cholera*, *christus*, and *Christianus*.

This *chi* does not occur in mutilated form or deprived of either of the lines which, intersecting each other, form a cross.

In combinations, the following examples may be sufficient :



for *Charybdis*, *Charon*, *charta*, *chaos*, *Archisellium*.

This same form may be also considered to be understood in the figure used for the prefix *archi*, as :



for *Archangel*, *archiepiscopus*, *archipresbyter*, and *architectus*.

Such is the analysis Kopp has bequeathed to the world of a most abstruse science, and one which, up to his time, had never been properly explained. What pains and patience, what perseverance and penetration, the deciphering involved may be appreciated from the fact that a

scholar of the eminence of Joseph Scaliger could stigmatise the art a delirium and an imposture. But Kopp has indubitably demonstrated the contrary, and has established the several distinguishing features of the Roman stenography which may be summed up thus: it was anterior and not posterior to the Greek; the alphabet of it was formed on a close imitation of the vulgar or Cadmean alphabet; it was based not on the sonantal, but on the orthographical principle; it abounded in the use of initials, following in this respect the abbreviating formulæ in common use with the Romans; and, principal distinction of all, it was marked by this peculiar excellence which rendered and renders it superior to every other system known till to-day, anterior, cotemporary or subsequent, this, namely, that by it, *one and the same consonant letter, without the addition of points or any other signs whatsoever, expressed, by the inclination of such letter in three different directions the exact vowel, a, e, or i, which followed.*

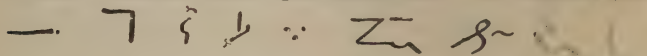
Not only so, but in the case of some of the consonants the whole five vowels, aye, and even diphthongs, were capable of like indication.

As will be seen from a following table, the Greek characters, though formed on the same models as the Roman, stood for quite different letters and syllables from those represented by the same forms in the Notæ Tironianæ.

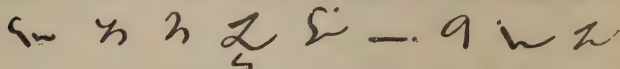
The knowledge of Roman stenography declined, and its practice ceased about the tenth century—just about the time when the Arabian numerals were imported into Europe, with which, remarkably enough, the Tironian notations have by some scholars been identified.



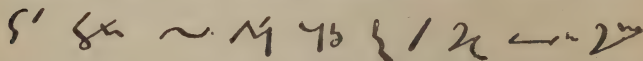
Nemo fideliter diligit quem fastidit nam et cala



est et superba felicitas non ignores arbores maga



crescere una hora extirpari—stultus est qui fructus earum



spectat altitudinem non metit vide dum ad cacu-pervenire con-

(sic)

(sic)

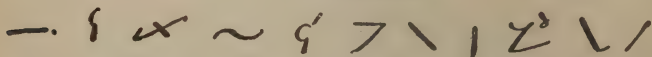
men

tenderis



cum ipsis ramis . quos compre- decidat nihil tam firmum

henderis



est cui periculum non sit etiam ab in valido (sic) nihil tam



alte natura constituit quo virtus non possit eniti male



humanis ingeniis natura consuluit quod plerumque non futura sed trans



acta (sic) perpendimus Inter obsequia fortuna in cauta mortalitas



est Perpetuum malum regis (sic) adulatio quorum opes scœpius



adsentatio quam hostis evertit Hominem conse- aliquando nunquam

quitur

identical outlines which have a totally different meaning, accordingly as you read them for Latin or Greek.

It is difficult to believe that the Greeks were enabled to reproduce any oratorical effusions by means of so lengthy a style of writing as theirs, and the supposition may well enough be entertained that the Greek professional stenographers were in use to employ contrivances with which we have happily or unhappily no acquaintance. The date at which the Grecian stenography came into vogue was the second or third century after Christ.

Dr. Gardthausen, of Leipzig (Hermes xi., s. 443-457), has indeed, on the authority of his own deciphering of a solitary signature on an ancient papyrus document, tried to show that the Greek system of shorthand was centuries anterior to that of the Romans. The signature in question is contained in the collection of Egyptian documents in papyrus published by Böckh in 1821; and Gardthausen, in opposition to Böckh himself, who conjectured the first word of the subscription to mean "Appolonius," as well as in opposition to Leeman, who has translated it to mean *Ἀπολλωνιος κεχηρημάτικα*, professes to prove that the only possible, if accurate, rendering of the legend, is *Κλεοπάτρα Πτολεμαῖος*, by analyzing the writing and comparing it with the characters given by Kopp as the elements of the later Greek tachygraphy. This first position being proved to his own satisfaction, Gardthausen has next, for the purpose of his argument, to give a very strained interpretation to the passages he quotes from Diogenes Laërtius, but which can hardly be viewed as meaning more than that the discourses of Socrates were simply noted down, either at

the time or afterwards, without any necessary inference as to the speed with which they were so noted down; and then he triumphantly concludes that the superstructure which Professor Dr. Zeibig, of Dresden, has raised on the theory of the priority of the Roman notes, is now by his deciphering and argument completely demolished.

But there are many and weighty reasons for refusing to accept the conclusions of Gardthausen on this point. In the first place it would be passing strange if such a system could have flourished so long amongst the Greeks, and yet have left no trace of its existence in the pages of those Greek authors who wrote in the days of its assumed sway. The contrary is the case as far as the Roman stenography is concerned. For though the authentic history of Rome covers relatively so short a period when compared with that of Greece, there is, as we have seen, very distinct and constant allusion to the habit of brief-writing, for the purpose of noting down speeches as they were delivered by the Roman writers, and especially by that very author in whose consulate the *Notæ Tironianæ* received signal recognition as a useful instrument in the service of the State. The same observation is applicable also to all our modern systems of short-writing, no matter to what nationality they owe their birth. But not only is there a general silence amongst Greek authors on the matter, and that speaks strongly enough,—there are other circumstances which go to confirm the natural construction to be put upon that silence. We have, for example, a contemporary of Xenophon speaking as follows. We refer to the words of Thucydides:—“(ἐν γγραφῇ á 22) καὶ ὅσα μὲν λόγῳ εἶπον

ἕκαστοι ἢ μέλλοντες πολεμήσειν ἢ ἐν αὐτῷ ἤδη ὄντες χαλεπὸν τὴν ἀκρίβειαν αὐτὴν τῶν λεχθέντων διαμνημονεύσαι ἦν, ἐμοὶ τε ὦν αὐτὸς ἤκουσα καὶ τοῖς ἄλλοθεν ποθεν ἐμοὶ ἀπαγγέλλουσιν· ὥς δ' ἂν ἐδόκουν ἐμοὶ ἕκαστοι περὶ τῶν αἰ παρόντων τὰ δέοντα μάλιστα εἰπεῖν ἔχομένῳ ὅτι ἑγγύτατα τῆς ξυμπάσης γνώμης τῶν ἀληθῶς λεχθέντων οὕτως εἴρηται." Surely, from these words, the inference as regards the existence of stenography in Greece is plain. Is it at all probable that any system of shorthand, even partially adequate to the main function of the art, could have existed at this time in Athens, and that one of her foremost men was ignorant of it? Nay, rather, the conclusion is almost inevitable, that if tachygraphy was in the days of this historian known to the Greeks, a passage like this would never have flowed from his pen. Or, if anything bordering on it were written, an escape from mentioning in connection with it any art of quick writing, if any such was then in use, would have been well nigh impossible. No doubt one proven fact outweighs a score of specious or plausible conjectures; and, in the case before us, if there were an unbroken silence regarding any means of taking down speeches as rapidly as they were spoken amongst the assemblies of Hellas on the part of her classical authors, yet if Gardthausen could establish that the signature, which he holds to be written in Greek tachygraphic characters, is really so written, and stands for the words he alleges, then, presumably, there would be good ground to admit the existence of the art, explain away as we might the silence of contemporary writers. But there is not that silence. And this allusion of Thucydides gives just such a degree of reasonable probability as has come to

be accepted by the laws of evidence as fairly equivalent to an authenticated fact. Nor has Gardthausen furnished any proper warrant for the contention that the signature in question represents the words Κλεοπάτρας καὶ Πτολεμαίου. An attentive scrutiny of the outlines of the subscription in dispute is, I think, greatly in favour of the translation of Leeman. The dot under the first form is usually found in the dictionary of Kopp's Tyronian notes to represent the termination *ius* or *ios*. Besides, Gardthausen makes the outline to be representative, letter for letter, of the names he mentions, while, in point of fact, the plan of abbreviation with the Romans, and, if his contention is correct, also with the Greeks, from whom he would have the Roman notes derived, was to take, not all the letters of any word but certain selected ones, perhaps the most prominent or suggestive, as *Zme* for Smyrnæ.* It is also to be noted in favour of Leeman's version, that the discoverer of the document (Böckh, Erklärung einer ägyptischen Urkunde auf Papyrus, 1821), says that he could not, on comparing the notes with the characters in Kopp's book, further make them out than to hazard on that comparison that the first word stood for Appolonios. It struck me, on a comparison of the writing in dispute with the various specimens given by Kopp of the Roman and Greek styles, that this subscription is in that kind of notes inserted at pp. 431 and 433 of Kopp's first volume, and which he dismisses as altogether undecipherable. A closer inspection of the tantalising script, however, will show, as it appears to me, that it is a piece of Enchorial character, a specimen of

* See page 47.

which may be seen in Dr. Young's *Egyptian Antiquities* p. 86. But suppose we admit all that Gardthausen contends for, except his conclusion, what does it amount to? Be it that the forms of the Greek tachygraphic alphabet indicate a Doric and not an Attic origin, be it that this carries it back anterior to the Archonate of Euclid; be it that the characters on this questionable document, published by Böckh in 1821, are tachygraphic; be it that his (Gardthausen's) and not Leeman's reading of it, is correct; be it that all this involves the use of this style of script in the second century before Christ; be it that his understanding of the disputed passage in Diogenes Laërtius is preferable to Zeibig's; be it, finally, that all these postulates are granted—though to my mind one and all of them are quite unwarrantable—and what, after all, does he establish? This. No more, but equally no less, that 104 years before Christ a certain kind of writing other than the common was sometimes practised in Hellas, but that this kind of writing was totally unadapted, from the lengthy nature of its outlines, for keeping pace with the discourse, and was, therefore, altogether undeserving of the appellation of shorthand.

Gardthausen, however, is by no means the first who has assigned an earlier epoch to the Greek than to the Roman shorthand. Justus Lipsius, Carpentier, and Gabelsberger, on the side of the Greek priority, and Lewis, Kopp, and Ziebig, on the side of that of the Romans, may suffice as the leading representatives on both sides of the question. But this controversy is one which falls to be decided by names rather than by numbers, and by facts and

arguments more than by even great names. Now Kopp on this or any question connected with either of these styles of writing, must count for more than a host of opponents, and his reasons for preferring the *Notæ Notariorum*, being unaffected by any subsequent discoveries, are yet as cogent as ever. The most recent contributor to the discussion, Mon. L.-P. Guénin, one of the Revising Stenographers in the French Senate (author of *Recherches sur l'Histoire, la pratique et L'enseignement de la Sténographie*, Paris, 1880), has favoured me with the conclusions he arrives at in a paper he is, at the time of my writing, engaged in drawing up on the subject at issue. He says: "As to the 'Notes Tironiennes,' I remain of the opinion of Justus Lipsius and of Carpentier, and the article which I am preparing will, as I hope, demonstrate that in this, as well as in the rest, the Romans have borrowed from the Greeks; I add that this is the first thing which the Greeks would have borrowed from the Romans, if the opinions of Kopp and Zeibig are to be accepted; but an examination of the notes themselves prove the contrary, for we find among them divers Greek letters, whereas in the little that remains to us of the Greek stenography, there is not a single trait which recalls a Roman character." Mon. Guénin adds that he has stronger reasons in reserve, which he cannot in the meantime indicate. This is hardly following the Ciceronian maxim of stating your best reasons first, but if I should receive M. Guénin's paper before the completion of this volume, I shall endeavour to answer these stronger reasons. At present, however, these reasons, which I will not conjecture, I must, for the purposes of this discussion,

pass from, and revert to the arguments which M. Guénin has courteously communicated to me. Now, while, as any one who peruses the very interesting *Recherches* of this talented writer may observe, anything from the pen of M. Guénin is well worthy of attention, it does humbly appear to me that the arguments he has adduced in the present controversy are neither new nor strong, and certainly very far from conclusive, except in a direction opposite to that which he favours. And that for the following reasons. Kopp, p. 475, has anticipated these objections, when he says,* “I think I have well enough demonstrated that both the Roman and the Greek notes were composed of letters of the Majuscule type; and whoever considers this and at the same time bears in mind that many Latin and Greek letters are even yet of that same kind, and that a greater number were so formerly, will easily trace the real cause of that resemblance, and will not inconsiderately suppose that the one style of writing was therefore derived from the other.” Further, as Kopp shows, there did not exist in the stenography of the Greeks even a shadow of approach to the rules peculiar to the Roman, by which a difference in the termination, or in the position of the point with one and the same letter, resulted in a variety of significations. “Still,” he continues, “I should not therefore deny that a

* Equidem satis demonstrasse mihi videor, et Romanorum et Græcorum notas literis constare, quæ ex genere sunt majuscularum. Quod qui reputaverit, simulque meminerit plurimas literas Latinas et Græcos ejusdem generis et nunc esse, et majis etiam olius fuisse facile veram illius similitudinis causam assequatur, neque, alteram scriptionem ex altera ortam esse temere unde colliget;

number of characters from the Greek may have been adopted here and there into the Tironian Notes, nay, have in reality been so appropriated; and that is not to be wondered at, since the Roman shorthand writers were accustomed to use their system for taking down both Latin and Greek; for there are many Greek books which, though written in the vulgar character, abound with such tachygraphic notes.* And then Kopp draws this conclusion,† “That the Tironian Notes were themselves of Greek origin is the comment of those who are deeply ignorant of the elements of this style of writing.” Mons. Guénin, therefore, would seem not to have paid sufficient attention to these remarks of Kopp’s, and to have followed, perhaps incautiously, the general impression based on the Horatian lines—

“Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio.”

When Guénin says that the Romans borrowed “this as well as the rest” from the Greeks, he forgets one notable exception amongst Roman creations for which they were essentially indebted to the Greeks. And

* Atque diversus vel terminationis vel puncti locus unius ejusdem que notæ diversam gignit significationem.

De quibus omnibus ne species quidem in Græcis tachygraphorum notis reperitur.

Neque tamen propterea negaverim aliquot characteres ex Græcorum notis in Tironianas passim transferri potuisse, immo translatos fuisse; idque mirum non videbitur quum iidem Romanorum tachygraphi ad notanda et Latina et Græca haud dubie adhibiti fuerint. Abundant enim Græca libri his notis tachygraphicis admixtis licet vulgaribus literis scripti.




















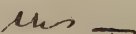
































† Notas autem Tironianas ipsas Græcæ esse originis commentum est eorum, qui elementorum hujus scripturæ sunt ignarissimi.

that was their jurisprudence, in which was fulfilled the prophecy—

“Cana Fides, et Vesta, Remo cum fratre Quirinus,
Jura dabunt.”

Now, from this their jurisprudence, drawn from the fountain-head of their own Twelve Tables, though it is not necessary to deny that Greek intercourse in later times contributed to it some insignificant additions, arose in practice the *Notæ Notariorum*, so that we may justly regard the Roman shorthand as the daughter of Roman jurisprudence, whose constant handmaid and attendant it also continued to be down to the time of Justinian, who interdicted the use of these notes in legal documents because of the ambiguity to which they unfortunately gave rise. What has just been remarked concerning the source of Roman law and the influence of Greece with reference to it, may with equal truth be predicated of the Roman Notes, which were an independent creation of that people, though Greek intercourse led to the adoption in it of Greek letters. It must not be omitted in this connection to notice that, as Zeibig has pointed out (p. 14, *Geschichte*), so far as regards the administration of justice with the Greeks up till the time of Cicero, the service of shorthand had not been introduced into their courts of law.

GREEK TACHYGRAPHIC SYLLABLES.

					
α	γα	αδα	αι	αις	αλ
					
αν	αρ	ασ	αν	αμ	
					
βα	βαλ	βει	βερ	βει	βλε βο βον
					
βον	βουν	βυτ	βως	Γα	γαρ γας
					
γε	γει	γειν	γεν	γη	γης γι γνω
					
γνων	γνωσ	γο	γοις	γον	
					
γους	γος	γουν	γου	γρα	γρυ
					
γω	Δα	δαμ	δε	δει	δεν
					
δες	δη	δι	δια	δο	δοι δον

δωσ δους δρο δρυ δου δων

δως Ε ει ειυ εις εκ ελ

ελ εμ εν ευ εως Ζε ζειν

ζη ζο ζον ζυ ζω ζων

Η ηλ ην ηρ ης ηυ Θα

θαι θαις θεθειθενθες

θη θην θειν θης θι θλιθοθois

θον θου θουρ θυ θυν θω θων

θως Ι ιν ιπ Κα και

κας κατα καυ κε κελ κειν







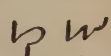








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
















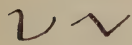






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






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








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




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







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ΜΕΣ ΜΕΝ ΜΕΤΑ ΜΗ ΜΗΣ ΜΗΝ

μι	μιν	μνειν	μνες	μνη	μνο
μου	μο	μοι	μον	μου	μor
μυ	μων	μws	Na	vai	
van	vap	ve	vei	ver	vais
veu	ves	vi	vis	vni	vis
vel	vhl	vo	voi	von	vos
vou	voun	vous	vu	vun	vω
von	vws	Ea	Ean	Eant	Ee
Eη	Eηs	Ei	Ein	Eoi	O
ol	on	oin	op	os	ous
oti					

ρ ρ ρ ρ ρ ρ ρ ρ ρ ρ ρ
 ρη ρι ρις ρο ροις ρον ρος ρου ρουν ρους ρυ
 ρω ρων ρως Σα σαι σαις σαν σαρ
 σας σε σει σεις ση σης σι σιν σις
 σκε σκι σκευ σκυ σο σον σου σους
 σς στη στελ συ συμ συν
 σς σχ σω σων τα ται
 ταις ταρ ταν τας ταυ τε τει τελ τες
 τευ τη την της τι τιν
 τς τολ το τολ τον τος τον του τοις
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



























τως υ υι υω φα φαι φαν









φαρ φας φε φεν φες φη φην φης









φευ φθαλ φθαρ φι φο φου φουν








φρο φυ φω χα χας χε χει χης

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CHAPTER IV.

THE EPOCHS OF SHORTHAND.

THE most obvious and, perhaps, also, the most convenient and proper division of shorthand into periods, which we would venture to recommend for adoption, is the following:—

First.—From the invention of writing till the date of the Catilinarian conspiracy.

Second.—From that conspiracy till the decline of the Roman notes.

Third.—From the tenth till the sixteenth century; and

Fourth.—From the date of Dr. Bright's publication down to the present time.

Between the limits of the first period, which extends from the introduction of common letters into Egypt by Syphoas in 1891 before the birth of Christ till 63 years prior to that event, shorthand, it is true, can be hardly traced to any very definite existence, at least in the remoter stretches of the division; but, at the same time, we are not entitled to depreciate unduly the fact pointed out by

Silvestre in his *Paleographie*, that the priestly term of the ancient three-fold Egyptian writing was essentially of a tachygraphic nature, nor to overlook the widely practised use of abbreviations amongst the Hebrews and their efforts after quick writing, as evidenced in the verse of the royal Psalmist, "My tongue is the pen of a ready writer"; and, slightly, perhaps, in the allusion in the song of Deborah, "Out of Zebulon come they that handle the pen of the writer," as well, also, in the lines Shakespeare puts into the mouth of Gower in his *Pericles, Prince of Tyre*, founded, as some say, on a story anterior by six centuries to the Christian era—

"at Tarsus,* where each man
Thinks all is writ he spoken, can."

But if in the remoter reaches of this first division, the existence of shorthand finds no definite or clear certificate, it is altogether incontrovertible that for some time prior to the final term of this epoch, shorthand, both as an art and as a science, had received considerable development among the Romans, and that on the discovery by the

* Whether Tarsus or Tyre is here the proper reading is not of consequence if the lines can be considered as equivalent to *gesagt*, *geschrieben*, or "spoken, written," because, though they are more pertinent if applied to Tyre, the cradle of letters, which in this connection it is worthy to bear in mind was on the borders of Zebulon and Naphtali, yet from the intercourse which the play itself shows prevailed between Phœnicia and Greece, the deportation of the art to Tarsus is sufficiently explained. The reading is certainly quite new, but it would not take much trouble to show that it is as reasonable as that generally received, and does not call for that emendation which Mr. Grant White has made on the text, substituting "spoken" for "spoken." Tharstill, not Tarsus, is the word in the oldest edition.

"Father of his Fatherland," of the plot of the profligate Catiline, it had emerged from the humbler sphere of mere utility in the libraries of the rich, to become now a recognised instrument in the service of the State; the recorder of some of the most important proceedings of the Roman Senate. According, indeed, to Sarpe, in his *Prolegomena ad Tachygraphiam Romanam*, P. I. p. 16, the second indictment against Verres affords clear indications that the testimony of the witnesses in connection with that impeachment, was taken down by shorthand writers, thus carrying us back some twenty years before the conspiracy.

Throughout the second epoch, there is no penury of proof as to the flourishing use of the Roman notes, and the duration of this division comprises a sweep of a thousand years, namely, from B.C. 63 till the reign of the Emperor Otho, A.D. 981. The references to the subject of our history are, indeed, more prolific prior to the year 580 A.D., when the Latin language began to be discontinued in European discourse than thereafter, still, until the Council of Rheims (A.D. 813), when priests were admonished to address their people in the rustic tongue and not in Latin, which they no longer understood—also, until after Charlemagne, who varied the distractions of thirty wars of civilisation by vainly endeavouring to become an adept in writing these same Tyronian notes—and, finally, even until the time of Hugues Capet, who, on the authority of the historian Richer, knew not Latin,* adducing, to prove this, his interview with Otho, where he required a

* "Ut rege latialiter loquente, episcopus, latinitatis interpres, duci quidquid diceretur indicaret."

bishop to interpret the Emperor's Latin,—these notes were in continual requisition. Indeed, during the second shorthand era, the pages of its political, of its judicial, and of its ecclesiastical history are stamped with by no means infrequent narratives of the career of this and that actuary, this and that exceptor, and this and that notarius, who, in the archives of many a dusty tome and many a mouldering membrane, from which history is written—in great part the result of their own professional labours—receive the graceful compensation of fame for services which were, pecuniarily, all too inadequately rewarded.

To run briefly over the most conspicuous of such actors in those times, we have Macenas, the favourite of Augustus, aiding in the dissemination of these notes, and causing his freedman, Aquila, to teach them; we have (Suet. Julius i. 55) Augustus rejecting one of the supposed orations of Cæsar, that Pro Metello, on the ground that it resembled a great deal more the bad handiwork of an actuary unable to follow with accuracy the speaker, than what the orator really did say; we have Quintilian complaining that many of the orations circulated under his name were spurious productions, vitiated by notarial negligence, and containing only a very small portion of what was his own; * we have Pliny the younger relating of the elder Pliny that he was always accompanied, even when he went abroad, by a shorthand-writer with his writing materials at hand; we

* *Instit. Orator*, viii. 3. M. Guénin (*Recherches*, p. 6) wittily observes on this: "Sont-ils bien coupables? Leur publications imparfaites n'ont-elles par décidé le maître à les refondre et à rédiger définitivement ses institutiones oratoriæ?"

have in the Digest a chapter, *de test. militis*, on the case of a soldier, Lucius Titius, who, having dictated his will to a notary, died before the latter had transcribed his shorthand into words at length, which gave rise to a question about the validity of the will; we have, according to the well-supported argument of the learned Gardthausen (*Griechische Palæographie*, p. 298), Saint Paul dictating to shorthand-writers several of his epistles, notably in the case of the brief one to the Colossians, where Tychicus acted as shorthand-writer and Onesimus as transcriber;* we have the Emperor Severus† sentencing to the punishment of transportation and the cutting of his finger nerves an unfortunate shorthand-writer who had misreported a cause in the Imperial Court; we have the Emperor Diocletian,‡ who was, like Titus, the son of a scribe, ordaining that the payment of the shorthand teachers in schools should be at the rate of seventy-five denarii per month from each boy; we have Constantine,§ on removing the seat of the Empire to Constantinople, classifying the Imperial stenographers like the other bodies attached to the Court, putting them on a level with the tribunes; we have Prudentius (*περι στεφανῶν*, hymn ix. 21) mourning the martyrdom of a certain Cassien, who, officiating as shorthand-writer in the trial of a centurion named Metellus for

* 1 Cor. xvi. 21, Coloss. iv. 18, 2 Thess. ii. 2.

† *Ael. Lampr. in Alex Sev.*, c. 28; Nov. 42, c. 1, s. 2.

‡ *De Pretiis Rerum Venalium*, c. vii. 68.

§ There were also three classes of official shorthand-writers under the government of Augustus, called severally, from their respective functions, *tribunii et notarii principis*, *tribunii et notarii praetoriani*, (and) *domestici et notarii* (Schiller, *Lex.*).

refusing, on becoming a Christian, to serve as a soldier, and being exasperated at what he considered the unjust decision of the judge, launched at the magistrate's head his tablets, and who, for this all too speedy impulse, was ordered to sympathise more fully with the centurion whose cause he so warmly espoused, and with whom he had to suffer death, the judge, with grim humour, appointing the pupils of the unhappy notary to be his executioners, and the instruments of execution their iron styles, with which they "tore him to pieces," reciting as they did so, "Why do you complain? 'Twas yourself who gave us the iron and armed our hand; this is the way we pay you back the thousand of notes you have taught us, and which, spite of our tears, you made us learn." And, to sum up, we have in the words of Dean Stanley at the Twelfth Anniversary Meeting of the Newspaper Press Fund, "another martyr enrolled on the lists of the earlier reporters, no less than Cyprien, Bishop of Carthage, who is said to have added to the system of shorthand-writing no fewer than 8,000 new notations" In brief, during this second epoch of shorthand, we meet with the representatives of the art, cropping up in a variety of circumstances, some of them undergoing tragic vicissitudes; witness, for instance, Procopius, shorthand-writer to Constance, created a count by Julien, and who afterwards seized the purple for himself, but who, trembling alike to grasp or not to grasp the crown, was pursued, and, being betrayed by his generals into the hands of the Emperor Valens, delivered to death; or that other adventurous notarius of the Emperor Julian's Court—Jovien by name,

whose military valour won for him an obsidional crown, but who—*primus inter notarios omnes*—was by the succeeding monarch precipitated into a pit and buried beneath a mound of stones, for no stronger reasons, apparently, than that he had the misfortune to bear the same name as his imperial master, and that he had been nominated by some of the soldiers as the successor of Julian. The accomplishment of swift writing proved indeed at this epoch so valuable to the possessors that we see it first in the reign of Augustus, transforming slaves like Vipsanius, Philargius, and Aquila into freedmen, afterwards making shorthand-writers emperors, like Procopius and Johannes; and emperors shorthand-writers, like Titus and Charlemagne. If the perils of the position were sometimes not altogether agreeable, the prizes occasionally were not such as to be despised; if sometimes the notarii became, unhappily, the victims of monarchs, they were also, not seldom, their favourites; if we have a Gaudentius, who was put to death by Julian for having too well served the interests of the rival of Julian, namely, Constance, we have also that distinguished notarius of the emperor Honorius, Claudian his celebrated name, the last of the Latin poets, who was honoured with a public statue by the emperors Arcadius and Honorius, on a spot sacred to the memory of the “divine Trajan,” having an inscription to his praise as a tribune, as a notarius, and as a talented poet. How much of the honour is to be assigned to Claudian the notarius, how much to Claudian the tribune, or how much to Claudian the poet, we do not stay to inquire.

Still treating of this second period, we shall follow M. Guenin, who cites a passage from a letter by Constance to Ecdicius, his prefect in Egypt, requiring him to transmit to him an exact copy of the writings of Georgius, Bishop of Alexandria, and instructing him that for this purpose the notary of Georgius should act as guide, promising the notary his liberty if he discharged his task satisfactorily, but, if not, torture ; here, as we say, we follow the lead of M. Guenin, who from this quotation, as well as one he gives from Eunapius' *Life of the Sophists* regarding the philosopher Proheresius, who kept two shorthand writers in full blast at one of his extemporaneous discourses, and then recited it over again without missing a word, concludes that the art was at the same time practised in Greece as at Rome by slaves and freedmen, though this does not agree with what we read in Cornelius Nepos about Eumenes and his being so distinguished for ability, even in his youth, that, accordingly, King Phillip retained him as Secretary—"a position," adds Nepos, "held in far higher esteem among the Greeks than with the Romans."

These are but a few of the many allusions to the art, its growth, and the fortunes of its practitioners, which the interested investigator may easily multiply if he will begin at the book of Valerius Probus,* who wrote in the middle of the first century after Christ, and who tells us what special use was made of these notes, down to the writings of the churchmen, Basiliius,† Hieronymus,‡ Evodius,§ and

* Mommsen's, s. 119.

† St. Basil, Ad. Not. ep. 178.

‡ In. ep. ad. Galatas.

§ Aur. Aug. Hippon. et al. epistolæ. Ep. 259.

Sidonius Appollinaris,* not to omit St. Augustine, who treats us to an account of a strike amongst shorthand writers, in which the scribes were victorious. (Aurel. Augustine Epp.)

At the Papal Court, to draw this chapter to a close, the *Notæ Tyronianæ* obtained an extensive patronage. Popes Clement and Fabian had their shorthand writers and their successors, as Chrysostom, Aurelius, Augustine and Gregory the Great, followed their example in this respect. Jerome was accompanied by a suite of ten reporters to record his discourses; and Augustine, it would appear, supported a corps of sixteen, about as many as the *Times* employs for the gallery of the House of Commons to-day. One Pope Vigil, a name of unhappy augury to his shorthand writer, deserves some, though not honourable mention here, because it is recorded that catching the unhappy scribe napping one day, the Pontiff dealt him so vigorous a box on the ear as to prevent the notarius ever hearing or mishearing any more; but he dying on the spot† from the assault, His Holiness had to fly to escape a trial for murder, and the abuse and curses of the people.

In the third epoch, shorthand sets out in the darkness of the tenth century at its close, and reappears in the glorious vistas of the sixteenth as it drew near its termination; and this stage of its history suggests, in the felicitous quotation of Zeibig, *dubiæ crepuscula lucis*. In this period, however, many brilliant examples of the use

* L. ix. ep. 9.

† Sic est in furorum versus, ut daret alapam notario suo, qui mox ad pedes ejus cadens expiravit. (*Anastasii S.R.E., Bibliothecarii Historia de Vitis Romanorum Pontificum.* Paris, 1649.)

of shorthand writing occur, and to it we propose devoting our next chapter.

The fourth period is from 1600 to the present date, and within these confines shorthand has made the most extraordinary strides in England, presenting, indeed, at least after the book of Bright, a new creation, built up quite independently of the preceding materials. Another, a new and better era is yet to dawn ; but so far the chief characteristics of this period are the birth of modern shorthand in England, and the rise and unrivalled propagation of the German *Redezeichenkunst*, or art of speech signs.

CHAPTER V.

THE THIRD EPOCH OF SHORTHAND.

WITHIN the limits of that period which we propose to regard as constituting the third epoch in the history of shorthand, that is, from the tenth till the end of the sixteenth century, we are presented with instances neither few nor undistinguished, of its continued employment, though we are left very much in the dark as to what the particular form of brief notes used on those occasions really was. Mabillon, in his life of St. Bernard, gravely relates how that on a certain day during the service of song in his church, his eyes were opened, and he saw angels standing by the side of each psalm-singing monk, and taking down on notarial schedules every word they were singing. To pass over minor cases in the earlier part of this period, we have shorthand again playing an important part in the affairs of the Church, and rescuing from oblivion the extemporaneous effusions of ideal potentates like Savonarola* and Luther.†

* Pasq. Villari, *Storia di G. Savonarola*, Firenze, 1859.

† Myconius, *Gesch. der Reformation*, c. xii., s. 47.

That these discourses were reported with accuracy, we have the certificate in the one case of the scribe, Lorenzo Violi, and in the other of the great reformer himself, who (translated from his Latin) says, "Now, I am indignant and irritated, though in vain, that reflections expressed after dinners and suppers should be snatched for the public. I am still compelled, at the solicitation of friends, to make a preface to this work, although I have nothing to say except that these are my thoughts and my words."† Long prior to these instances, however, we have, in the first half of the twelfth century in England, the monk John of Tilbury,* who was the author of what he called *Nova Notaria*, remains of whose system are yet accessible, and whose alphabet consisted of the perpendicular stroke varied in form by the addition simply of cross and diagonal dashes at the top, the centre, and the bottom, now at the one side and now at the other, the vowels being represented by detached dots at either side of the line. From John of Tilbury, in about A.D. 1150, to Babu Navina Chandra Rai, of the Punjab University College, in 1881, is certainly a big jump; but it is a fact so striking as to forbid omission here, that the alphabet of the Monk of Tilbury and that of the Babu of India present very close resemblances. While John, however, used only the perpendicular stroke, Navina, having a more numerous representation of double letters to provide for, adopts also the horizontal, and treats both in the same manner as John did the former. The Indian, in his

* *Hermes*, vol. viii., s. 303.

† *Colloquia oder Tischreden Luther's*. Steinmann, 1603.

“alphabet of ‘New Hindi’ characters,* which combine the advantages of distinctness with fast writing, and which can be mastered in about a week’s time,” also impresses in the service of his system the four quadrants of the circle, both in single form, and also combined with initial and terminal loops. The vowels in both systems are disposed of according to the same theory, with, however, the following variations; first, that the Babu uses dashes as well as dots in this service; second, that the vowels by themselves require the use of the perpendicular stroke to show their exact individuality; but, third, when vowels follow consonants, this stroke becomes unnecessary, and is omitted. This digression leads us, appropriately enough, to the question whether in this third epoch of shorthand, there are any traces of it amongst Oriental nations. We find that there are. Dr. Julius Zeibig, in his historical work, gives a translation by Professor Flügel, of Dresden, from the Arabic of Abu Muhammad ben Ishak, which narrates how a Chinese man, who had acquired the Arabic speech and writing in less than five months, took down from the lips of one of his teachers, sixteen books of Galen. He wrote down not only as rapidly as the reader could read them, but even more so, to the astonishment of all who witnessed the feat. As this is said to have occurred in the year 923, it furnishes the earliest allusion to the use of shorthand within the period with which we are now dealing. This form of writing was, it would appear, called Madschmu by the Arabians, and may very likely have had some relation-

* Journal of the Anjuman-i-Punjab, Nov. 1, 1881.

ship to the broken hand of the Persians, which they name Shekestheh, and by which the evidence in some of the Indian law courts is still taken down *verbatim*, but which, though held in as high honour there as the degree of Doctor of Laws is with us, takes a very long time to acquire. The Madschmu required a study of twenty years in order to attain proficiency. To summarise the salient features of this epoch, we may observe that John of Tilbury's letter shows that he was acquainted with the *Antiqua Notaria*, though with a mangled text, according to Schmitz; that the old Roman notes now fell into almost total disuse; that it is in Germany and amongst the Reformers a new system was principally cultivated,* but as to what sort of system it was which the writers of this epoch used, we are as yet completely without information.

The lines of the immortal Dante,† in which he refers to King Frederick of Sicily, son of Peter of Arragon, belong to this period:—

“Et n dare ad intender quanto è poco,
La sua scrittura fien lettere mozze
Che noteranno molto in parvo loco.”

* Dr. Caspar Creutziger, *Der Schuler Lnther's und Melancthon's* [von Dr. E. W. Zohn, Leipzig, 1859, where we find (s. 53) a German Chancellor bearing testimony that the Lutherans had a writer (Dr. Creutziger) for taking down in shorthand, who was more expert than all those of the Roman Catholics.

+ Paradies, Gesang 19, vers 133.

CHAPTER VI.

RISE AND PROGRESS IN ENGLAND.

THE future course of our plan is to institute a review and analysis of the history and merits of shorthand since the time of its divulgation in this island, nearly three centuries ago; next, to refer to the systems of our own day, marking wherein they are theoretically defective; then to criticise the French systems in the same way; similarly to parade and examine the German systems next; and afterwards to state what, as we think, are the requirements indispensable to superiority in any coming system of shorthand.

Before proceeding further, however, let us by the way observe that while the march of alphabetic literature—the letters Cadmus gave—in unabbreviated form as the types of speech, has, if not marked by all that could be desired, generally, at least, retained a scientific character as preserving the individual story of the words of our majestic tongue, and as conforming with the suggestions of experience; it has been the fortune, on the contrary, of shorthand to be tossed about in a most erratic channel, often supplying

a favourite attraction to charlatanism, but not less often presenting to men whose earnestness, honesty, and diligence it would be bigotry to doubt, as distracting a problem as it is almost possible to imagine. On brief writing in its three-fold features of quick, tiny, and compressed, or tachygraphy, brachygraphy, and stenography, it must necessarily appear rather difficult to say anything now which could be either new or worthy of attention; at least, anyone might suppose so, judging from the great number and superlative pretensions of the graphological knights who have entered the lists since the publication in London of Dr. Timothy Bright's system in 1588, and of Monsieur Jacques Cossard in Paris, A.D. 1651, down to this year of grace. Of their productions we have beside us at this moment no fewer than eighty-five English alphabets, sixty French ones, forty of the entire works by authors of both nationalities, and a goodly collection of German ones.

Divergent in many and important respects as these systems for the most part are, they nearly all possess in common two unfailing traits, these, namely, that each claims for itself an unique and unequalled excellence over the whole host of its forerunners and co-temporaries, and that every one of them, with hardly a real exception, is marred by defects so grave as to forbid their general, not to say universal, apprehension and use. At the same time, it is undeniable, whatever be the opinion we entertain on the merits of these essays, that the great majority of the wrestlers themselves deserve the credit due to earnestness and a sincere persuasion of the high design and

promise of their own ingenious schemes. This is shown by the publication of them, sometimes at immense cost—as witness Weston’s book—by the fact of so many of them having been dedicated to men of eminence, but most notably by the energy with which they were propagated, and the spirit with which their originators defended them from every assailant. Dr. Bright’s, the first shorthand book published in what we may yet call Great Britain *and* Ireland, was dedicated to Queen Elizabeth. In France, the second similar work was inscribed to Louis Quatorze* ; and since then the names of monarchs have from time to time lent lustre to the title-page of not a few of these interesting issues of the case-room. The second British author, Bales, was content, it is true, to designate his, “A New Year’s Gift for England” ; but Thomas Gurney dedicated his later work (1825) “To the King” (George IV) ; Thomas Moat, his to William IV. ; David Lyle, his to the Earl of Bute (1762) ; Dr. Mavor (1807), to Lord High Chancellor Viscount Erskine ; Samuel Taylor, his, in the same year, or else in 1780, to Lord North, Chancellor of the University of Oxford ; and John Henry Lewis, in 1816, inscribed his principal work to Lord Byron, “not without peculiar pleasure that I am thus enabled to have my stenographic labours sanctioned by the name of a Gentleman whose virtues are as exemplary as his talents are conspicuous.”

Tracing, then, the salient points in the writers on our subject, and ascertaining on what lines progress has hitherto

* *Tacheographie seu ars breviter et compendiose Scribendi par le Sieur Carolus Aloisius Ramsay. Francof. et Lipsiæ, 1681. 8vo.*

been achieved, it will become generally apparent that these writers formed themselves into two camps, of which the one take the usual orthography as their basis, and the others have at first to a limited extent, and afterwards more largely, proposed as the foundation of theirs the sounds of words rather than their spelling. If we narrowly examine the earliest works, we shall find that the "spelling characterie" was but very slightly departed from, if at all, and though since these incipient attempts many new expedients have been tried, and the medium of spelling oftentimes ignominiously discarded, it is curious and noteworthy that the orthographic, or spelling plan is being more and more reverted to, and viewed every day with increasing favour by intelligent masters of the calling. Our immediate obligation, however, is to follow the growth as indicated in the different alphabets and *rationale* of these two opposite currents, each of them gathering strength in their onward course, and both of them accomplishing results of no mean value in circles constantly widening. But this was only reached by the gradual elimination of merely arbitrary combinations from both sets of systems, the exorcism of thin and thick strokes, and the eviction of pictorial signs, which, however creditable to ancient Mexicans or modern Chinamen, are hardly adapted for adoption in any proper system of shorthand. Reverting to the flow of the two opposite sets of systems, that which we may call the Sonantal sect limited themselves in the long run to the simple consonant skeleton of words, while the other set of explorers impress vowel and consonant alike, even in the swiftest writing. The first kind

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recognise, indeed, the value of vowels, but hold that they are sufficiently described, when their description may exceptionally happen to be necessary, by detached dots, but they argue that such description is, for the most part, a work of supererogation. The alphabet with the school just named is composed of, what Mr. Jeake (*Philosophical Transactions*, 487th number, 1748) calls the eight simple characters of nature, "four whereof are straight, as \backslash $/$ $-$ and four whereof are crooked, as \frown \smile $)$ $($," to which are added, however, by the other school, initial and final loops, so as to furnish additional alphabetic characters, as is done by Byrom with especial success. The latter school came to find its ablest exponent in Gurney, whose system happily liberated all those wavy curves, such as are formed now from a stroke drawn diagonally from left to right, as \swarrow \searrow , and now of the like curves drawn from right to left \nearrow \nwarrow . As Gurney became most followed as the leader of what may be called the Spelling School, so did Mavor that of the Sonantal, and let the stenographic observant inquirer bear this well in mind, that the wavy curves just cited were rejected in the treatises of the more distinguished followers of Byrom, as Molineaux (with the exception of the "C" curve), and Dr. Mavor, who rejected these wavy curves altogether, and who was the most successful of all the Byromic pupils. -

Without, in the meantime, more particularly criticising the use of the marks thus alluded to, it may be remarked that nearly all stenographers ultimately came to use the perpendicular stroke for *t*, the horizontal for *s*, the concave quadrant for *k*, *g*, and *c* hard, and the convex for *n*.

During two centuries the rivalry of shorthand authors has been constant, warm, and occasionally very lively. Rich, Weston, Mason, Lyle, Dr. Byrom, and Dr. Mavor are the names of some of the foremost of the rivals, and to them the improvement of the art is largely due. From the date when the first shorthand alphabet was published—about the year 1600, by John Willis,* the science, though its claim to this title then was slender enough, was undergoing constant change, and ever receiving quickening impulses in the way of endless treatises, all more or less crude and inappropriate, though bearing abundant marks of ingenuity, research, and industry. And it was not till towards the close of the eighteenth century that anything like an approach to regularity, simplicity and aptness in the construction of the art was reached. About that time there came to light the labours of men around whose name a halo of distinction will always be shed in any history of shorthand, and in whose hands the torch of progress glowed with some of that enthusiastic flame it had caught in Germany, from the laborious and illustrious zeal of a Gabelsberger and a Stolze.

These men were Thomas Gurney (1753), Dr. John Byrom (1767), W. J. Blanchard (1779), and Samuel Taylor (1788.) They did not, it is admitted, fix the boundaries of our aims, but they brought the art—perhaps Gurney in the

* It is a matter of doubt whether Peter Bales' system of secret writing did not contain a regular alphabet. Bales wrote in this system, within the compass of a silver penny, the Lord's Prayer, creeds, commandments, a prayer for the Queen, his name, and the date, 10th August 1575, and presented to Elizabeth this writing, with "a piece of christall for the more easier reading thereof," in a ring.

most consummate—apparently in the most successful manner—to the ultimate perfection of which it is capable *travelling on lines on which it had hitherto been projected*. It is worthy of note that from Willis' time (1623) till the date of Taylor's publication, there was an interval of about 200 years; and there are accessible to-day the alphabets of more than fifty systems which were issued during that interval, keeping up a pretty constant flow of improvement.

It is a sterling proof of the excellence of Gurney's, Byrom's and Taylor's plans, that though, since their promulgation, more than fifty English systems have again been added to the catalogue, there is not one that will bear a searching comparison, at any rate, with Gurney's or Taylor's. Are these two, still almost unchanged, not the simplest and most useful of English systems?

In our next chapter we shall glance at the leading authors who have subsequently written, and inquire at length whether, in fact, no real advance has been made by Englishmen in this curious nook in the groves of Academus.

We cannot, however, conclude this chapter without some remarks on a topic never before alluded to in any history of the origin of English shorthand, and that is the consideration whether, after all, the system of the Marquis of Worcester was not one of the earliest, if not the earliest, used in England. The first edition of *The Century of Inventions* was not published before 1660, in which was set forth this curious shorthand alphabet. But we find a letter in this brief cypher, the alphabetical letters being, however, changed, in the Marquis' writing, as Earl of Glamorgan, in 1645. In the State correspondence of the previous reign

between the Courts of France and England, while the first Marquis was in office, and in Lord Herbert's time, many papers in cypher are to be met with. Was Edward Somerset indoctrinated in the art by his father, the first Marquis of Worcester? It was in this same system, the letters of the alphabet only being interchanged, that the unhappy King Charles, of martyr memory, conducted some private correspondence. Mr. Partington, in his edition of the *Century*,* is in error in supposing the Harleian MSS. in the British Museum (2428) to be in the handwriting of the Marquis; and so also is Mr. Dircks † in the *Life*, &c. of the Marquis, in stating that the letter of Glamorgan's, of September 1645, is in the same cypher as that given in 2428; the principle is indeed the same, but the marks have a different alphabetical value.‡

To conclude, however. One of the predominating features of literary activity at this period was the quest for one universal character for all languages; and it deserves to be ranked as one of the curiosities of literature, that cypher-writing, "being an art consecrate to the occasion of princes," led to the institution of a more vigorous sister art—that, namely, of shorthand, which is certainly no less serviceable to the subject than to the sovereign.

* John Murray, 1825.

† Quaritch, 1865.

‡ The alphabet of the letter of Glamorgan's is identical with that left by King Charles (6988 Harleian MSS.). It is creditable to Mr. Dircks that he decyphered the alphabet composing this letter of Glamorgan's, and that he succeeded in giving it correctly; but he is at variance with the document bearing Charles' seal, in alleging that that alphabet contained no mark for the letter *q*, and none for *z*.

CHAPTER VII.

PRESENT STATE OF ENGLISH STYLES.

AT the present stage of our inquiries it might seem unwarrantable to do more than hint that shorthand is, as yet, a science to construct, to resuscitate, or to reconstruct. There are, indeed, one or two systems of relatively conspicuous merit in vogue throughout the world to-day ; but they too, it would seem, are liable to objections sufficiently serious to disqualify them from being considered exceptions to the remark made in the second paragraph of the last chapter. Indeed, it is often said, with much apparent truth, that it is owing to the obstacles thus presented that shorthand has not hitherto attained an adequate measure of acceptance by the general community in this country. Whether that be really so or not, the practice of the art is at any rate confined to a comparatively small number of our fellow-subjects, which ought not to be the case if we only consider its inherent utility, and the many benefits attendant on the proper cultivation of it.

Of course, it may be alleged that it is to the want of application in the learner that such regrettable results are

due, but that allegation receives an answer only too convincing when it is shown that young men who have surmounted some of the most difficult elements of a liberal schooling have failed in this—signally failed—or, at least, have not derived any compensating advantage for the time and labour expended on this particular study. Why? Surely it will not be affirmed that to acquire, not expertness as a professional shorthand writer, but enough dexterity for every-day purposes, ought to be a more arduous task than is that of mastering mathematics, Latin or Greek, French or German. As the case stands, however, it seems beyond dispute that, for a thousand pupils who set about learning one or other of the ordinary methods of short-writing, there are not, perhaps, four or five who arrive at anything like real proficiency.

“A legible shorthand,” says an observant journalist, “is the want of the age.” (*Church Review*, May 1881.)

Says Professor Everett, of Queen’s College, Belfast, *Shorthand for General Use*, 1877, “Persons able to write shorthand form an extremely small portion of the community. This fact is surely an indication that existing systems have been found wanting in some of the qualities essential for general use.”

It is only a few years ago that these words were written, but many other authorities, both before and since, of undoubted respectability, have expressed themselves to the same effect; as, for example:

Mr. W. Mattieu Williams, F.C.S., author of *Through Norway with a Knapsack*, &c., says, “Few active-minded men have not at one time or another commenced learning

shorthand. Yet how small a proportion of the beginners have done any more than make such a commencement."

Mr. Williams afterwards informs us how he came to construct his own system entitled *Shorthand for Everybody* (1867). He says, "the system here expounded is devised specially to overcome the usual difficulty of reading shorthand arising from the complication and extreme contractions absolutely necessary for verbatim reporting, which are here unattempted. It was in 1841," he continues, "that I first took lessons in Harding's—a modification of Taylor's system; then, a few years afterwards, studied Pitman's beautiful and elaborate, but very complex, system of phonography; afterwards I tried to amalgamate them, then started a system designed to supersede both—a system purely phonetic, with every sound represented, and all the vowels joined. . . . With great reluctance I threw this up on account of its complexity, and returned to a further modification of Harding's and Gurney's; then carefully studied all the systems that have been published, and picked out hints from each to supplement my own ideas, turning over and over my own and others' experience, and finally settled down upon the very simple system here expounded."

"Notwithstanding," says another, Mr. John Thomson, P.H., President of the Scottish Phonographic Association; Teacher of Oriental Languages, Royal High School; and Lecturer on Phonography, School of Arts, Edinburgh; an advocate of Mr. Pitman's system of writing—"the extreme simplicity and beauty of this most useful art, a

false and futile system of teaching it, which has everywhere obtained, has led tens of thousands, after long and painful plodding in the dark, to lay it aside at last as a hopeless and useless phantom. It would scarcely," he says, "be fair to charge the great father of phonography directly as the author of the stupid method of teaching it, which has been so uniformly followed both in the Old and in the New World; and yet it may be said that the author of phonography has been the indirect cause of preventing his world-enlightening discovery from becoming a popular study in his own country up to the present time. But a strong remedy in the teaching of shorthand has at length been loudly called for."

Again, Mr J. B. Dimbleby, a practical man, author of *Shorthand Dictionary*, (Groombridge & Sons), says: "My answer to the question, Which is the best system? is always That which is most easy to acquire. Proficiency does not depend so much on the system used as the ability for using it. Odell's or Taylor's improved, which are substantially the same, are, I believe, the most used by newspaper reporters. This is, I believe, owing to their being so easy to write and so ready to acquire. Great efforts have recently been made to bring Mr. Pitman's system of phonography into more general use, and, when acquired, it is probably an excellent system. Mr. Melville Bell, however, has introduced a new system of phonetic shorthand as an improvement on Pitman's. There may yet be others, but care should be taken that in aiming at making a system short it is not made long. I must confess that some of the improved phonetics have a very wriggled appearance

and the multitude of details with which they are burdened must greatly militate against their general adoption for public use."

Further, in a work on stenography, published in London some years ago, by a Mr. Alexander Herbert Thompson, professional shorthand writer and reporter, allusion is made to the work of Mr. Pitman. This contributor designates the latter, "A method of so-called shorthand, containing an absurd assemblage of strokes analogous in outline, designed to represent different consonants by variation in thickness. That individual (Pitman) is also the originator of a visionary scheme for changing the orthography of the English language, and substituting a series of crab-shaped characters to represent it." *Jan 1862*

I give now the opinion of Mr. Matthias Levy, shorthand writer, Chancery Lane, London; the author of one of the most interesting of modern English works on the subject. In the 17th chapter of his *History of Shorthand*, published in 1862, he says:—

"We now come to one of the most remarkable inventions of the present century—the 'Phonography' of Mr. Isaac Pitman. To begin at the beginning, it is necessary to state that the fundamental principle of Phonography is sound." He then quotes Mr. Pitman's dictum to the effect that "the organs of speech being the same all the world over, if he were able to represent the one hundred sounds emitted by a human being, he would have discovered the basis of that great desideratum, a universal language." Mr. Levy then proceeds, "Now, this subject has been in men's mouths since 1500.

to assimilate the *sounds* of speech, which are the same all over the world, has been the object and ambition of hundreds. But we are afraid that a universal language, and perpetual motion and the philosopher's stone must go together." . . .

"Mr. Pitman objects to the Roman alphabet. He says, further, that all shorthand systems are defective, because they are based upon the Romanic alphabet. After ^{so} deliberate a statement, we expect something very original indeed, and we have an 'alphabet of nature.' On examination, however, it proves to be the English language transposed. Thus the first consonant is p, the second b, the third t, the fourth d, and so on. Having settled his alphabet by the introduction of some double consonants, he proceeds to select his characters. These are twelve in number; and the reader will be somewhat surprised to find that they represent twenty-one consonants. Of these twelve marks, nine represent eighteen consonants. This is done by making one half the eighteen thin, and the other half thick. Thus T is represented by a thin stroke |, and D by the same stroke made thicker |. A more confused method could not well be desired. It is full of difficulty, and must entail considerable trouble when it comes to be read. . . . Compare it with the systems of Taylor, Mavor, or Byrom. Compare their rules with those of Pitman, in which he explains how to write the Scotch guttural, the Welsh LL, the nominal consonant, and the syllabic diphthong! . . . The confusion, the multiplicity of characters, the variety of sounds, all lead to one conclusion, that this is one of the most ill-constructed and deficient systems ever

why do people use it?
invented. The author may well ask why Parliamentary reporters do not use it. Notwithstanding its defects, thousands, we are told, have learned it. But we cannot alter our opinion, and phonography, we think, with its ambitious object, is a failure. . . . We wish to speak with every respect of this system—it is used at the present day, and that is the utmost that can be possibly said in its favour; but we contend that popularity is no test of merit. ‘Jim Crow’ was popular, but few will venture to say it had any merit.”

It may, perhaps, appear superfluous to quote Mr. Levy’s opinions concerning Taylor’s system, since that is the one which he uses, with some trifling exceptions. Still, a sentence may be given from his observations upon the system. He says:—

“The alphabet of Taylor is undoubtedly the best. . . . We believe we are correct in saying that Taylor’s system is more extensively used at the present day than any other. Although nearly a century has elapsed since its invention, it has never been surpassed for simplicity and utility.”

Professor Henri Krieg, in his *Cours de Stenographie Internationale d’apres le System de Gabelsberger*, Leipzig, 1880, says that “during the twenty years that he has been occupied in the study of stenography, either in his capacity of professor or as a practitioner, he has acquired the settled conviction that the invention of the Bavarian genius, F. X. Gabelsberger, is the only system of shorthand which is adequate to the requirements of those who are much engaged in writing.

* Many Parliamentary reporters do use it.

Millions of persons are of this opinion, and from year to year a gradually increasing crowd may be seen streaming into the lecture halls for the purpose of acquiring the art of word-catching or the art of transferring thoughts to paper with lightning rapidity." . . . "France," he continues, has not yet been able, in the domain of stenography, to renounce her superannuated prepossessions. Still France has hundreds of systems, but not one of them is adapted to the genius of our magnificent language." "They are all of them imitations of old English systems," which the author thus inferentially condemns.

Dr. Gustav Michaelis, in his *English Stenography on the principles of Stolze*, says:—

"It is the merit of the late Bavarian Stenographer, Franz Xavier Gabelsberger, to have been the first in Germany who recognised that the geometrical characters of the English school of shorthand should be reduced to the more convenient elementary lines of current writing."

Again, Mr. Alfred Geiger, in his *Stenography, or Universal European Shorthand, on Gabelsberger's Principles, as already introduced in Germany, Denmark, Sweden, Norway, Russia, Greece, Italy, &c., adapted to the English language*, says:—

"The earliest attempts of modern Europe to raise the art of short writing are owing to England; they may have answered tolerably well for the limited extent of their application, as for the noting down of sermons, debates, &c., but they have always been far from emulating long-hand for general reception. Now, what was it that prevented their diffusion in the wider measure? Was it

popular as Taylor's
perhaps the impossibility of learning and practising such a system, without an amount of study which not everyone could afford? . . . That this problem has been more perfectly solved by Gabelsberger's system than by any of the former, is shown by the mere sight. It is as pleasing to the eye as longhand can possibly be, while the characters, for example, of Pitman and Taylor betray to the eye at once the unnatural constraint they put upon the hand, and, indeed, scarcely bear any resemblance to human writing."

Says Mr. William Wilson, a newspaper reporter of Paisley, who published in 1846 an improved system of Stenography has also left on record his opinion of Pitman's in the following words. He says:

"Of the alphabets hitherto published no one combines these two advantages (simplicity and distinctness) to a greater extent than Taylor's. To it, therefore, the author of the present treatise has to acknowledge himself in a measure indebted. There is no system which he has yet seen unencumbered with impediments to a learner's progress, and certainly not one which does not omit noticing much that is essentially requisite to the easy acquisition of a sound, practical knowledge of the art. The system issued by Harding is objectionable in many respects. Mr. Pitman, of Bath, has lately propounded a system called Phonography, and arrogates to it an adaptation to supersede both our Long and Shorthand writing. Although the practicability and the desirableness of its superseding our common writing could with propriety be admitted, yet, for various reasons, which it may be out of place to specify here, it can never be expected satisfactorily to supply the

place of Stenography in the matter of reporting. No system of writing can be considered a good one where the characters so run into each other as to render the work of deciphering a matter of difficulty, if not, in some cases, of absolute impossibility."

Dr. Henri Grosse, in his *Manuel de la Sténographie Rationnelle de Leopold A. F. Arends* (1873), says:—

"We shall limit ourselves to a general and brief statement of wherein consists the superiority of the modern German shorthand over the stenographic art in France and in England. Here it is. The founders of the English systems have chosen as their elementary signs, geometrical figures, difficult to trace, and difficult to join, and of a very imperfect legibility. Add to this, they are but slightly based on lexicology, and that is the reason why (*viola pourquoi*) they produce an assemblage of arbitrary signs, rather than a faithful image of the language."

In a *Katechismus der Deutschen Stenographie*, at p. 21, the author, speaking in his *Geschichtlicher Abriss* of the English systems, says, "Notwithstanding the brevity of these geometrical marks, and their power of catching the eye, they yield no pliability for conjunction, and are apt to hinder the onward flow of the writer's hand (und sind dem fluchtigen Fortschreiten der schreibenden Hand hinderlich); the progress of the pen is continually arrested by an admixture of simple stumps and pointed angles, placed now above and now below the line of writing; besides, owing to the small number of the signs, they are impressed for the representation of several letters. The complexity of the writing which arises in consequence

thereof is still increased by circumstance that the vowels, at least, in the are not depicted, and only, at the middle and end of words indicated by either strokes."

Another author,* whose work is perhaps an interesting and worthy contribution to the history of stenography that has ever appeared, and in which an alphabet is given of the Tyronian method of shorthand, and reviews of some forty French systems—in fact, all that had appeared in that country from the year 1654 till the date of his writing, says:—"I am not able to deny the existence of stenographers (*les sténographes*), but I deny that of stenography. I say there has not yet been presented to the public a method resting on fixed and rational principles sufficient to constitute the art in such a manner as to fulfil its special, its unique destination, that of following exactly the word, *and to be at the same time accessible to persons of average capacity (capacités moyennes)*." He goes on to say that all the professional shorthand writers whom he knew were "*men of very great intelligence, of quick apprehension, of retentive memories, and, especially, gifted with much dexterity and agility of hand; but,*" he adds, "*exceptional organization can never be alleged as proofs for establishing an argument*—that, namely, in favour of shorthand as it is." And to illustrate this proposition, he

* Scott de Martinville, Membre de la Société de Méthode d'Enseignement, et Membre de la Société Philosophique, in a work published in Paris in 1849.

adds, "*If Paginini, for example, may execute a concert on the chanterelle of a violin, does it follow that this tour de force is an accident of the instrument*" It is to be added, that this critic, before pronouncing his opinion, had before him, practically, all the works of to-day except the modern German ones and Melville Bell's.

To quote from Adolphe Pelletier, Civil Engineer, *Nouveau Système de Sténographie*, Marseilles, 1872 :—

"These different systems" (and Pitman's and Taylor's are well enough known to Frenchmen), "in spite of the emendations they have undergone, are still burdened with pitiable drawbacks. In some the signs, when united for the purpose of forming words, have only the value of one or two letters, not more; in others it has been found practicable, indeed, to invest the signs with a larger alphabetical value, but that only by subjecting them to an infinitude of changes of direction, nay, even of outline—a something which renders the study extremely irksome, independently of the chances of errors which attend these multiplicity of changes."

That our readers may judge how far the foregoing strictures are warranted, we now, in concluding this chapter, reproduce the leading alphabets so criticised.

	Addy, 1695.	Alphabet, 1763.	Anderson, 1882.	Angell, 1758.	Annet, 1750.	Ashton, 1775.	Barmby, 1700.
a	/	^	—	/	^		/
b	|	|	6	^	/		|
c	(	(|	c	c	c		^
d	)	|	d	^	|		)
e	o	/	✓	/	/		o
f	7	|	/	|	^		|
g	4	|	)p	|	(		4
h	h	^	7	L	—		h
i	.	|	7	.	:		.
j	4	|	✓	j	(		4
k	)	(	✓	c	()
l	(	)	l	c	=		(
m	|	|	9	)	)		|
n	—	/	7	|	)		—
o	v	^	o	o	o		v
p	q	|	/	)	/		q
q	q	(	9	c	(		q
r	p	)	✓	r	)		p
s	|	—	o	/o	|		|
t	/	|	/	—	—		/
u	^	)	(	|	c		^
v	v	c	7	|	|		v
w	L	c	7	^	|		L
x	)	^	L	x))
y	y	^	7	✓	^		y
z	z	—	|	/	/		z

See Graves, the System being by Graves and Ashton. Gainsborough.

	Bales, 1897.	Beale, 1876.	Pell, 1854.	Pitman, since 1838.	Biggs, 1761.
p		/	/	/	/
b		/	/	/	/
t		|	|	|	|
d		|	|	|	|
ch))	/	/
j))	/	/
k		|	/	|	|
g		|	/	|	|
f		/)	/	/
v		/)	/	/
th		()	/	/
dh		()	/	/
s		/	|	/	/
z		/	|	/	/
sh		/	/	/	/
zh		/	/	/	/
m		((/	/
n		((/	/
ng		/	°	/	/
l		/	~	/	/
r		/	/	/	/
w)	/	/	/
y		/	/	/	/
h		/	/	/	/

Art of Stenographie by spelling characteris (non-alphabetic).

George, Stenography, London (supposed) in MS.

Blanchard, 1779. Blanchard, 1786. Blanc, 1801. Botley, 16—, Brights, 1588. Bridges, 1659. Byrom, 1767.

a	\	°	)	/		c	.
b	(	/	|	|		^	\
c	c	c	|	(		C	q
d	(	)	|	)		)	(
e	\	—	)	o		8	.
f	/	/	(	7		L	\
g	/	\	|	4		^	e
h	\	/		3			qd
i	—	/	)	.		s	.
j	/	/	|	4		^	9d
k	(	(	|	)		c	e
l	(	(	(	(		c	60e
m	)	)	(	|		/	(
n	|	)	(	|		|	(
o	—	o	)	v		,	.
p	)	)	|	q		7)
q	q	—		q		9	q
r	(	/	(	p		v	/
s	o	|	(	r		|	|
t	/	—	|	/		/	—
u	—	o	)	/		u	.
v	/	)	(	v		L	\
w	\	o		r		d	pb
x	x	x+		)		6	99
y	—	/	(	y		7	19
z	o	|	(	z		—	—

Dr. Timothy, Arte of Short, Swift, and Secrete Writing (non-alphabetical).

	Cartwright, 1642.	Clayton, 1765.	Clive, 1810.	Coles, 1674.	Crome, 1801.	Curtis,	Dalgarno, 1656,
a		^	'	<	.		
b		∠	(∩	\		
c		(	—	6	(
d		)	)	\	|
e		8	,	e	.		
f		L	\	L)		
g		y	(^)		
h		h	h	o)		
i		1	,	.	.		
j		1	(┐)		
k)	\	((
l		(\	—	(
m		/)))		
n		—	(/	—		
o		e	.	(.		
p		pσ	—	ρ	(
q		1	e	q	—		
r		r	/	v	/		
s		19	—	g	(
t		/	—	1	/		
u		v	.	.	.		
v		v	)	v	u		
w		7	7	(	u		
x		8	+	l	l		
y		8	.	8	o		
z		z	—	z	(

London. Stenographic, 12mo.

London. Dipple, Strand. Stenographic.

Oxford. Non-Alphabetical. Didascalophus et Ars Signorum.

	Dangerfield, 1814.	Dictionary 1777.	Dix, 1633.	Doddridge, 1805.	Duncan, 1816.	Everardt, 1658.
a	.	/	^	/		a
b	)	1	)	|		1
c	-	C	Γ	C		C
d	|	\	7))
e	.	✓	ε	o		8
f	o	7	L	7		7
g	\	/	L	4		4
h	7	L	o	h		h
i	/		1	.		|
j	L	✓	1	4		|
k	\	/)
l	/	C	<	)		C
m	)	)	C	|		\
n	C	|	\	-		<
o	\	L	C	v		o
p	)	)	u q	q		x
q	\	q	4	q		q
r	/	r	|	p		r
s	|	/	|	L		pC
t	|	1	/	/		L
u	\	L	.	\		/
v	o	^	v	\		v
w	C	^	)	L		7
x	|	x	x	)		x
y	/	y	x	y		|
z	|	/	z	z		z

Glasgow. Stenographic, on Mavor's Principle.

	Gawtress, 1819.	Gibbs, 1736.	Graham, 1787.	Graves, 1775.	Gurney, 1753.	Hervey, 1779.	Hodson 1802.
a		c	.	.	/	—	.
b		p q	\	u	1	\	\
c			(o	u	c	/	u
d		>>	\	u	\	—	u
e		o	.	.	✓	1	.
f		17	/	o	1	1	—
g		17	//	u	1	u	—
h		5	/	\	1	/	c
i		1	.	.	1	/	.
j		11	/	u	✓	|	.
k		u ^	(	u	c	u	c
l		u v	—	—	c	c	u
m		\	)	)	u	)	1
n		1	(	1	1	)	1
o		u	.	.	1	o	.
p		g q	\	u	1	\	1
q		g	/	u	q	(	u
r		11	/	\	r	)	u
s		11	o	(	o	/	/
t		/	1	\	1	1	\
u		g q	.	.	1	.	.
v			/	c	^	1	1
w		u u	q	c	^	/	/
x		x	x	o |	x	c	c
y		y	u	(o |	1	1	.
z		z	o	(o |	1	1	/

On the principles of Dr. Byrom.

	Hodgson, 1766.	Horstig, 1797.	Hopkins, 1674.	Holdsworth, 1768.	Hunter, 1816.	Jeake, 1748.	Jones, 1862.
a	/	-	^	/			
b	1	\	l	r		:	
c	C		C	_		C	
d	\	l)	/		/	
e	/	\	e	/			
f	7	u	7	7)	
g	r	)	u	/)	
h		C	p	r			
i	J	.	1.	.			
j	J	)	1	<)	
k	C))	/)	
l	C	/	C	)		l	
m	)	f	/)		/	
n	l	l	l	C		/	
o	r	-	7	o			
p	)	/	q	l)	
q	C		q	8)	
r	7	o	r	C		l	
s	/o	)	r	l		C	
t	l	l	/	/		/	
u	r	/	.	o		l	
v	q	C	v	J)	
w	q	C	L	o		l	
x	8		8	x		C	
y	J	.	y	<		C	
z	/	)	z	l		C	

Edinburgh, 1816. Stenographic, with dots and commas used for the vowels.

Phonetic Shorthand. Edward James, London. Based on Pitman's.

	Lane, 1716.	Lawson, 1813.	Levy, 1862.	Lewis, 1815.	Lyle, 1762.	Macaulay, 1747.	Mason, 1672.	Mason, 1682.
a	/	-		)	a.	-	/	/
b	-	u		)	\	u	-	u
c	)	c		|	i	c		c
d	)	-		/	u	-)	\
e	o	-		.	:	o	o	/
f	r	(		/	\	r	r	r
g	g	-		|	u	^	r	r
h	h	u		|	-	v	v	r
i	.	.		.	:	-	.	r
j	u	j		f	u	-	1	j
k	(	c		\	-	)	)	c
l	(	)		c	)	-	c	c
m	|	)		(	-	/	-	)
n	|	)		(	-	\	-	)
o	u	.		.	o	:	7	o
p	g	(		-	u	)	p)
q	g	c		/	u	(	q	c
r	p	-		|	c	)	r	r
s	-	-		o	-	-	/	/
t	/	-		|	e	-	/	-
u	/	.		/	\	/	/	r
v	v	c		/	\	/	x	r
w	^	.		/	(	/	x	x
x	x	)		o	u	u	y	y
y	y	.		:	r	u	z	/
z	z	-		o	r	u		

Matthias, London. Taylor's system modified, with a history.

	Mason, 1707.	Mavor, 1789.	Mawd 1635.	Meilan, 1764.	Metcalfé, 1645	Mitchell, 1815.	Mitchell, 1782.
a	/		^	.	^	.	^
b	1	c	o	l	<	c	<9>
c	c	i		c	c	/	c
d	\	o	7	\)))
e	✓	.	e	.	o	.	o
f	l	p	L	l	L	p	L
g	f	o	J	r	y	o	J
h	L	/	q		oh	/	/y
i	.	o	y	.	l	.	l
j	l	o	7	r	l	o	l
k	c	\	>	c	>	\	>
l	c	/	c	c	c	/	c
m))	\)	\)	\
n	-	c	c	-	-	c	-
o	l	.	/	.	e	.	e
p	)	p	7	)	po	p	po
q	q	e	7	q	7	e	7
r	r	/	-	r	r	/	r
s	/o	-	-	/o	q|	-	19
t	-	-	c	-	/	-	/
u	L	.	.	.	v	.	p
v	^	o	v	l	v	o	v
w	^	o	)	\	7	o	7
x	x+	o	o	x	o	o	o
y	7	.	o	/	o	.	o
z	/	1	z	/	z	1	z

	Moat, 1833.	Molineaux, 1804.	Nash, 1783.	Nicholas, 1692.	Nicholson, 1806.	Oxley, 1816.
a		.	c	.	11	1.
b	^	^	^	1	1	\
c	oh -	2-	10	c	1	\
d	)	(	\	)	\	6
e	.	.	\	.	o	1
f	\	\	(	L	-	1
g	)	e	^	1	1	2
h	\	9d		o		p
i	.	.	)	.	.	1.
j	\	92	^	1	1	/
k	(	e	1	^	1	18.
l	/	pbq	^	^	^	d
m	^	^	^	\	^	^
n	^	^	1	1	1	1
o	.	.	^	.	11	1
p	(	)	)	p	11	1
q	^	9i	.	9	1	16
r	/	/	1	1	^	1
s	- oh -	1	o	9	^	1
t	1 th \	1	1	1	1	1
u	.	.	^	.	11	1
v		\	1	v	1	1
w	^	pb	1	v	11	1
x	1	99	^	2	11	1
y	1	9	^	4	1	1
z	o	1	o	z	1	1

Palmer, 1774. Prosser, 1803.

Pocknell, 1880.

a	•	•			
b	/	/	\)	\
c		(	/	)	(ch /) /
d	ea	/	—	—	—
e	•	•			
f	\	\	\)	\
g	ea)	/)	(
h	a	n	|	)	(
i	•	•			
j	ea	/	/)	(
k	er	/	/)	(
l	op	/	—	—	—
m	•	•	/)	(
n	•	•	/	)	(ng — — —)
o	•	•			
p	((/	\)	\
q	p	/			
r	/	/	/	)	(sh /) /
s	—	—	/	)	(sh /) /
t	|	|	—	—	th — — — th — — —
u	•	•			
v)	\	\)	\
w	)	o	\	)	(wh | ) (
x	/	+			
y	g	•	/)	(
z	—	—	|	)	(

	Rees, 1795.	Rich, 1669.	Richardson, 1800.	Roe, 1802.	Sams, 1812.	Shelton, 1641.
a		/	.	∞	.	^
b	\	|	∩	/	✓	∩
c	∩	(	.	o/	✓	∩
d	o	)	\	o	✓	∩
e	∩	o	.	o	✓	∩
f	|	∩	∩	o	✓	∩
g	∩	∩	∩	o	✓	∩
h	-	h	.	\	✓	∩
i	✓	.	.	o	✓	∩
j	✓	∩	.	o	✓	∩
k	✓	∩	∩	o	✓	∩
l	q	∩	∩	o	✓	∩
m	o	|	∩	o	✓	∩
n	o	-	∩	o	✓	∩
o	o	∩	∩	o	✓	∩
p	o	q	∩	o	✓	∩
q	∩	q	∩	o	✓	∩
r	∩	o	∩	o	✓	∩
s	∩	∩	∩	o	✓	∩
t	∩	∩	∩	o	✓	∩
u	∩	∩	∩	o	✓	∩
v	∩	∩	∩	o	✓	∩
w	o	∩	∩	o	✓	∩
x	o	∩	∩	o	✓	∩
y	∩	∩	∩	o	✓	∩
z	∩	∩	∩	o	✓	∩

	Shelton, 1650.	Soare, 1780.	Stackhouse 1760.	Steel, 1678.	Stringer, 16—.	Swaine, 1761.	Tabular Short- hand, 1845.
a	Λ	∩	o	Λ	/	/	
b	∩	∩	\	∩	|	∩	∩
c	∨	—	∩	∩	∩	∩	∩
d	/	∩	∩	∩	∩	∩	∩
e	e	∩	o	ε	o	✓	✓
f	L	∩	|	L	∩	∩	∩
g	Λ	∩	∩	∩	∩	∩	∩
h	o	.	∩	o	∩	∩	∩
i	∩	∩	.	∩	.	∩	∩
j	Λ	∩	∩	∩	∩	∩	∩
k	∩	∩	∩	∩	∩	∩	∩
l	—	—	∩	∩	∩	∩	∩
m	∩	∩	∩	∩	∩	∩	∩
n	/	/	∩	∩	∩	∩	∩
o	∩	o	o	∩	∩	∩	∩
p	p	∩	∩	∩	∩	∩	∩
q	q	∩	∩	q	q	q	q
r	∩	/	/	∩	p	∩	∩
s	q	∩	/	∩	∩	∩	∩
t	∩	∩	∩	∩	∩	∩	∩
u	∩	o	o	.	∩	∩	∩
v	∩	∩	∩	∩	∩	∩	∩
w	∩	o	∩	∩	∩	∩	∩
x	∩	∩	x	∩	∩	x	x
y	∩	∩	∩	∩	∩	∩	∩
z	∩	∩	∩	∩	∩	∩	∩

London. Stenographic.

	Tanner, 1712.	Taplin, 1760.	Taylor, 1786.	Thomson, 1863.	Thomp- son, 1870.	Tiffin, 1750.	Vale, 1808.
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a	/	\	.			u	/
b		/	2				/
c	c	-o	-			cc	c
d	/		/			/	\
e	ε	\	.			-	✓
f	7	/	/			c	/
g	7		u			u	/
h	-	c	o			.	L
i	1
j	✓		u			.	J
k	c)			u	2
l	c	c	2			c	c
m	u)	(q				u
n)	(
o	7	f	.			>	e
p	o	\	p			-)
q	7	u)			u	q
r	7	u	7)	u
s	/	o	-			c	o
t	/	-	-			/	-
u	c	/	/			/	/
v	u	/	9			/	>
w	)	c	/			/	2
x	+x	7	/			x	x
y	7	o	\			.	7
z	2	o	1			2	8

Chancery Lane, 1863. On the principles of Stolze.

London. Principally stenographic; but *m* and *n* same as Pitman's.

	West, 1690.	Weston, 1727.	Weston, 1745.	Williams, 1867.	Williamson, 1775.
a	/	Λ	Λ	u au	•
b	∠	<	<	l	q
c	C	C	C	/ch	2/
d	\))	—)
e	✓	9	9	•	1 •
f	f	L	L	\	q
g	l	y	y	/	q
h	L	h	h	)	6
i	/	1	1	•	•
j	J	1	1	/	q
k	C	•	•	/	7
l	u	u	u	/	u
m)	\	\	•	\
n	—	—	—	•	—
o	q	e	e	• (oo was how	•
p	)	po	pσ	l	p
q	q	7	7))
r	r	r	r	/	r
s	/o	19	19	o	/
t	—	/	/	— — th	—
u	f	v	v	•	•
v	f	v	v	\	q
w	q	7	7	u	q
x	x	8	8	8	q
y	/	8	8	)	q
z	/	z	z	o	/

	Willis, J. 1602.	Willis, E. 1618.	Witt, 1630.	Xaramillo, 1811
a	^	/	^	.
b	u	|	|	u
c	u	/	r	|
d	7	u	u	\
e	<	e	oo	u
f	L	7	7	u
g	L	4	4	u
h	O	h	4	u
i	2	2	4	|
j	>	2	4	u
k	7	u	u	|
l	u	u	u	|
m	u	\	\	|
n	\	n-	|	u
o	c	oc	u	o
p	/	po	c	r
q	o	q	q	|
r	|	r	r	/
s	|	s	p	/
t	u	u	/	u
u	2	.	.	u
v	v	v	v	u
w	u	|	q	c
x	2	2	7	c
y	2	y	y	/
z	z	z	z	/

CHAPTER VIII.

ENGLISH SYSTEMS COMPARED.

FROM the general outline sketched out in the last chapter the reader may now desire to pass to a more definite and detailed explanation of the leading English systems. These are Gurney's, Taylor's, and Pitman's. Sometimes Taylor's is referred to under the name of Odell's, but this is owing partly to a presumption on the part of the person who has curiously affixed his name to an edition differing in no essential from the invention of Taylor, on which that industrious and intelligent teacher spent no less than twenty years of his life preparatory to publication, and partly to an ignorance of this fact on the part of those who have acquired the system from the brochure bearing Odell's name—an ignorance not altogether excusable when thereby they are robbing Taylor of some of that glory which is justly due to worthy deeds.

Taylor's, then Gurney's, and Pitman's, are the three most prominent systems in our country to-day, though



THOMAS GURNEY.

Pitman's has been somewhat prolific of modifications more or less kindred to itself.

We have already quoted the opinions of those who, as we conceive, have a right to be heard in any controversy about the comparative merits of the English systems. Their judgments are, to be sure, more or less of consequence in proportion to their acquaintance with *each of the different systems* discussed; for, manifestly, it would be idle to yield any deference on such a point to the impressions of those who are familiar, not with all the systems now placed side by side in comparison, but only with one or two of them. Yet everyone who has acquired a sixpenny or ninepenny knowledge of shorthand would seem to deem himself an authority about it, and presumes to pronounce on the point here under consideration. Be it granted that anyone who practises a system is competent, without knowing any other, to state whether it, to him, fulfils his main purpose adequately or not; but such testimony is always too much of the nature of giving evidence in one's own favour to be greatly, if at all, regarded, for the simple reason that people are naturally disinclined to undervalue their own acquirements. Few shorthand-writers, therefore, and they only, indeed, of unquestionable position, will like to declare the faultiness of the system they may have chanced to adopt. To do so would tend to diminish their own reputation, if it did not lead them to the adoption of another, or to construct partially or entirely one for themselves. So that it will not do to range the hostile sects against one another, and take a decision of the question by the votes of voters in their own cause. Nor

would it be right to try the point by this query—Which are the best shorthand-writers ; they who write Gurney's, they who write Taylor's, or they who write Pitman's ?—because there is little direct evidence at hand for pronouncing who are the best, and to pronounce in the absence of such would only be opposing partiality to partiality. For instance, on this principle, I might express the conviction that all the best shorthand-writers I have ever known were such as wrote stenography, and say that I could name many men in the reporting profession, stenographers of surpassing dexterity. But somebody else, entitled, perhaps, to just as much weight, might insist that all the best shorthand-writers he knew were such as wrote phonography ; and a third judge, as competent and respectable, might with equal authority decide for brachygraphy (Gurney's), and each might be prepared to name note-takers who occupy honourable positions on the press or in other avocations, who in his belief are matchless. Further, I could point to some who abandoned phonography and adopted stenography, especially to distinct instances where the change was fruitful of the greatest benefit ; and I might go on to cite the contemptuous disregard for Pitman's which some stenographers who have looked into it have for that work. But here, too, doubtless, someone else would be ready to instance examples of a distinctly opposite tenour, and rely on the opinion of those who, though stenographers, think more highly of Pitman's system than of their own. That such a citation is possible need not be denied. It would be no answer on the one part to say that those who so preferred phono-

graphy were either inaccurate or shallow observers, any more than it would be a respectable answer for the other side to retort the insinuation.

Unless we have better reasons for our opinion, the dispute will only come to this, that, as Mr. Dimbleby says, the writers of a phonetic style prefer sound as the guide, and those who follow Taylor, complacently rely on the readiness of a simple and uniform plan. Without debating at present whether the effort to represent words by simply depicting their sounds is not objectionable in the extreme, it is necessary, in endeavouring to award their proper places to the English system, with reference to one another, that we should try them on the basis, not of opinion, but of certain fundamental rules. The consideration of these will occupy our next chapter.

CHAPTER IX.

ESSENTIALS OF A GOOD SYSTEM.

THERE are three essentials to the formation of a first-rate system of shorthand, and in endeavouring to decide the question of comparative superiority as between the English styles which are at present occupying the most prominent places, it will be sufficient to measure them by the standard of two only of these requisites, which are, first, *the distinct representation of every letter of the alphabet—vowels and consonants alike*—and, second, *the use of such marks to represent the vowels as are capable of being written in union with the consonants*—instead of isolated ticks—at least at the beginning of words.

Before entering particularly into the relative merits of the three systems as viewed from these rules it may be convenient, for the sake of the general order of the present inquiry, if we say a few introductory words of the three men whose works wear the honours of the hour in the fleet-fingered strife. The position in life and labours of Mr. Taylor prove him to have been a man of great diligence and perseverance. Mr. Gurney would appear to

have been a barrister; and Mr. Pitman was, at first, a linen-draper's assistant, till he turned teacher of Phonography, when, as he says himself, he "began clothing the mind instead of the body."

Neither of these two first-named gentlemen claimed for their works anything of the nature of an invention; our modern aspirants are not so modest.

Foremost in point of popular celebrity in our country and of our day amongst shorthand works, is the *Phonography* of Mr. Isaac Pitman, of Bath; first given to the world in 1838. The title of the work, *Phonography*, is not new, no more are the ideas on which the system is founded, as we find the title first used by "M. C. Luc, qui en 1809,* fait paraître un système d'écriture rapide qu'il nomma *Phonographie*"; and we also find the arrangement of the alphabet, as well as its pretence to a philosophical foundation, enunciated by Dr. John Byrom in 1767. Not only so, but anyone may see in the alphabet of Blanchard (1779) all the outlines of characters used by Pitman. Pitman's *sh* is only Blanchard's *f*, Pitman's *f* is his *r*, Blanchard's *w* is Pitman's *r*, which, when thickened, is also made to do service in Pitman's system for *w*, and Pitman's *s* and *z* (the circle) are those of Blanchard. The inquisitive student will also find that the very arrangement of the so-called Phonographic alphabet of Mr. Pitman is little else than a reproduction of that of Dr. Byrom, who clustered the letters according to their affinity of sound, or their labial connection, thus: "*p, b, f, v, t, d, th, s, z, sh.*" In this alphabet, too, we recognise the plan taken by Mr.

* *Histoire de la Stenographie*, par Scott de Martinville. Paris, 1849.

Pitman, of using the combination of *ks* for *x*. Further, in the work published by Scott de Martinville, we find all the hooked characters which Pitman employs for *fr*, *fl*, *gr*, *gl*, *pr*, *br*, &c. So that Mr. Pitman's claim* to be considered an inventor is apparently not founded on unquestionable pretensions.

To revert to the rules just given, however. I am quite aware that in England these rules may be pronounced as innovations. To many, such demands will not seem to be incontrovertible, to me they appear self-evident. Surely a system that distinguishes *cite* and *sight* and *site*; or *wright*, *right*, *write*, and *rite*, is a more perspicuous one than that which makes a jumble of them and all other homonymous words. The self-sufficient objector may answer that such a system would be difficult if not impossible of construction. Well, I do not in the meantime discuss that point. *Credo quia impossibile*. I only say now that such a system would be clearer. It is only the necessity for distinguishing between these and hosts of similar words that forms the justification of their separate orthographic existence at all. Let us repeat these rules. First, there is to be *the distinct representation of every letter of the alphabet, vowels as well as consonants, and, second, the use of such marks to represent the vowels as are capable of being written in union with the consonants*, at least at the beginning of words. Regarded in the light of these rules, the system of Taylor excels Pitman's, but, by the same standard, the system of Gurney excels them both.

* Mr. Pitman publicly disclaimed, some time since, the invention of phonography, yet calls himself still "Inventor of Phonography."

Let us speak first the question as it lies between Taylor and Pitman.

It is to be observed that Pitman uses the same stroke for representing the *p* and *b*, the same for *t* and *d*, the same for *g* hard and *k*, while for each of those Taylor has appointed strokes quite different, and the latter has a separate character for the letter *x*, which Mr. Pitman has left to be satisfied with the combination of his *g* and *s* or *k* and *s*. Again, with Mr. Taylor "the dot is the representative of all the vowels," which are distinguished from one another by the position they are placed in relatively to the consonants; while with Mr. Pitman, the mark he uses for the consonant *g* is, when drawn very small and written detached, made to do service for the sound of *a* in "all," the sound of *o* in "ope," and *oo* in "food." Not only so, but when this mark is thinned, it is further lugged in to serve for the sound of *o* in "on," of *u* in "up," and of *oo* in "foot," and so on to distraction.

A downward *r* is transformed by thickening it into a *w*; a shrivelled *n* becomes by such reduction a *yu*, a *ye*, and a *yi*. Further, these three latter vowel-marks (only diminished consonant forms after all) shall, if we make them a shade thicker, immediately squeal out *yah*, *yeh*, *yee*, *yau*, *yo*, *yoo*, to be answered in chorus by the mannikin *th*, which, when dropped in different positions, chants lustily of *wah*, *weh*, *wee*; and *s*, when significantly small, ceases to sibilate and moans out *wau*, *wo*, *woo*. No wonder such a system of writing the English language should evoke something bordering on contempt even on a moderate inspection. But these are only a few of the ludicrous

or humiliating, as you please, variations which Mr. Pitman pipes forth to his plodding pupils before they are invited to draw near to take part in the principal performance. But it may be tiresome to reproduce here any more of these pleasantries. Should, however, the reader desire more of such, he may, if he is careless of his money, and cannot borrow one of Pitman's Teachers or Manuals, buy one, and judge for himself.

To revert, however, to the test; it will be seen that Taylor comes out of the ordeal with more *éclat* than Pitman, because he approaches nearer than his junior to the requirement of having a unique character for each letter, though his *s* and *c*, and *k* and *g*, are respectively represented by the same strokes. It is permissible, indeed, for some advocate of Mr. Pitman to plead that the marks for *kay* and *gay*, *te* and *de*, *chay* and *jay*, *pe* and *be* (this being the manner in which Mr. Pitman spells the marks he has adopted for *c* and *k* hard, for *t* and *d*, *ch* and *j*) are different from each other, inasmuch as the *k* is a thin, while the *g* is a thick line, and so with the others, which, though also on the same plan, identical in outline, are held to be non-identical by their variation of thick and thin formation. But, be the competency of the plea admitted, still what does it amount to but the most fanciful hair-splitting? And to negative this pretext, if any reply were deemed necessary, it might be sufficient to quote the axiom of Gurney, fifteenth edition, p. 16, where he says: "The practice of placing a character above or below the line, *and also of varying it, by thickness or length*, I totally expunge, as it could never be written

ESSENTIALS OF A GOOD SYSTEM.

swiftly with any tolerable degree of precision." Is that not a deliverance which few shorthand-writers will hope to gainsay? If, of course, the note-taker writes with a pen, and *if such characters were only to be written singly, that is, in uncombined outlines*, a tenable defence of this frail stratagem might be set up; but, unfortunately, even though pen or pencil play their part, phonographers cannot perform the prodigy of painting orations by any such individual or lone-standing traits, and the defence accordingly, can hardly be seriously, certainly not successfully, sustained. Almost every practitioner knows how trying, if not vain, is the attempt to observe the difference of thin and thick in the body of outlines.

Nothing could be adduced as a more powerful clencher of my argument at large than the following dicta of Mr. Thomas Allen Reed, who, I suppose, is universally recognised as the *pontifex maximus* of phonography. Mr. Reed says:—

"I need hardly say that one of the most serious difficulties which young reporters (and, for that matter, old ones too) experience in their practice of shorthand, is the liability of misreading one word for another, and this applies not only to words containing the same consonants, but often to words of very different sounds, but represented by somewhat similar outlines. This pitfall of clashing, I suppose, is never wholly escaped. I am sure I have often fallen into it myself, and my most experienced brethren of the craft would have no hesitation in making the same humiliating confession."

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“I am disposed to think that it is *possible* for *any* two words, however dissimilar in character or meaning, to be so placed as to render it difficult to tell by the context which is intended.”

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“As I have said, there is scarcely a contraction that *may* not be thus strangely mistaken, and hence the necessity for constant vigilance, even in the use of tested abbreviations, and a good deal of hesitation before employing untried ones, lest in avoiding the ‘ills we have’ we ‘fly to others that we know not of.’”

So that in such cases it must come to this—that the phonographer has really to trust, not to the outline and not to the context, but to his own intelligence, or his impression either as to what the speaker said, or what he ought to have said. Herein is that saying true—“*Tant vaut l’homme tant vaut la sténographie.*”—*Encyclopédie-Roret, Sténographie*, Paris, p. 89.

What is the import of that saying? Is it not to imply this—that while in other departments of knowledge, such as, let us say, in physics, the most astonishing progress has been made since the days of Sir Isaac Newton, with stenography it is altogether different, for that it is yet the paradise of empirics? The more celebrity that is thus claimed for the practitioner, the less of lustre is there shed on the science.

It will be observed, however, to resume our course, that Taylor does not come up to the rule demanding a separate character in shorthand to represent each letter of the

alphabet. He disposes of all the vowels by offering them the miserable services of detached dots. He does not even represent all the consonants. He has, for example, no representation for *c*. When this letter is soft it is represented by the stenographic *s*, when it is hard it is represented by the stenographic *k*. Neither is there any separate sign for *k* nor *q*, as one mark does for *c* hard, for *k*, and for *q*. Hence arises the most serious reproach that can be urged against Mr. Taylor's, which is the liability of mistaking the shorthand outline of one word for the representation of quite another. Such words, for example, as "not," "night," "naught," "net," "aunt," "into," "neat," "Annette," "note," "knot," "knit," "knout," "ant," "ante," "gnat," "entete," "entity," &c., are all represented by the same consonant skeleton, and so are "part," "prate," "party," "pretty," "apart," "up-right," "parrot," "parity," "operate," &c.; and in quick writing the placing of the detached vowels is nearly always dispensed with. This difficulty has, perhaps, been made a great deal too much of. Still it is a bad enough one, and has often proved a stumbling-block to learners and practitioners. It is an evil, however, under which all shorthand systems that proceed upon the principle of omitting the vowels, or upon any other plan of disposing of the vowels than by writing them (as Gurney does, or as the German systems do) are doomed to labour. Otherwise mistakes, sometimes of a serious, sometimes of an amusing, sometimes of an amazing kind, occur. Anyone taking, according to such systems, a very long speech, if that speech be a rapid one, unless he can manage to put in the vowels (a thing which

can hardly be done in very quick speaking), is sure, unless he has an extraordinary memory, to hesitate, and, like the virtue which parleys, to surrender, if not to err, at these staggering outlines. Accordingly, a sentence which was spoken "the child was born on the street, at two o'clock," became, after being phonographically metamorphosed, "the child was born, *I consider*, at two o'clock." Anyone who knows Pitman's system will readily understand how that "on the street" could be mistaken for "*I consider*." In another case a witness said, "The pursuer came to my house and spoke to me on a Tuesday," which was reproduced, "The pursuer came to my house and spoke to me on the outside." In another case a party was described by the witness as "running up very heated." This appeared in the notes as "bare-headed." Another instance may be given. The chairman of a well-known railway company happened to use the phrase "attacking the traffic of other companies," which was printed as "taking away the traffic of other companies." *Remit* has become *remedy*, *condition* has become *down*, *plain* has become *complain*, *had you any* has become *do you know*. Instances, not of what might occur, but of what have occurred, as in reality did the foregoing, might be multiplied, if it were considered necessary to demonstrate that the words of a language can never be adequately described by unvowelled endeavours to depict their sound in any such way. It would be easy to multiply instances, but that were superfluous. Mr. Dimbleby mentions, in the preface to his *Dictionary*, a few of the troubles and difficulties encountered in deciphering notes. "I know nothing of fishes," says a dowager; "I

know nothing official," transcribes the phonographer. "Where his ashes repose," said Lord Beaconsfield on one occasion; "Where his issue lives," transcribed the phonographic but unmemoried reporter. "Your application," says Mr. Forster, to an Irish deputation, recently, "is based on two grounds;" "Bad grounds," wrote the reporter, the same Pitman outline standing for both.

Now most of this comes of the want of characters suitable for joining the vowels with the consonants.

In Gurney's system this requirement is acknowledged and acted on, and therefore that system is theoretically a better one than Taylor's. Looking also to the results that have attended Gurney's, confirmation is lent to that theory. It has been practised since 1754 (being only published after forty years' experience by Mr. Gurney). He and his descendants have used it, as the official shorthand writers of the Houses of Lords and Commons, since 1789, in a manner which has, it is said, given the very greatest satisfaction; and though petitions have been presented to the House, signed by shorthand writers, with a view of having a share in this important work, no alteration has been made in the appointment, and we cannot but think that the refusal to make any alteration is most judicious. In no other country in the world, and in no other place in these realms, so far as we have been able to ascertain, has any system of shorthand been practised with the same commendable results. The questions by the examiners and the answers by the witnesses in the Committees before both Houses, are given with a fulness and accuracy perfectly admirable, the more so when it is remembered

that the notes are not transcribed by the shorthand writer who takes the evidence, but are copied out by others. Of course the proof-sheets are afterwards corrected by the man who took the notes. Nowhere else has this process been attempted, much less practised.

The peculiar excellence of Gurney's plan is that any vowel at the beginning of a word is in-written with the body of it, just described as an inseparable portion of it. The superior degree of legibility which is thereby gained, as compared with any method where that principle is not adopted, is too obvious to require the slightest enforcement or illustration, even for the sake of tyros in the art.

The excellence of Mr. Taylor's invention, on the other hand, at which, he tells us, he laboured for some twenty years,* is the greater pliability for conjunction which is furnished by the characters he has selected to represent the various consonants, although, from the absence of characters for joining the vowels with the consonants, considerable detriment to the legibility of the writing inevitably ensues.

Thus, then, the relative merits of Gurney's and Taylor's may be stated in this single proposition, that, whilst Gurney's possesses greater legibility on account of his having adequately provided for the representation of the vowels, Taylor's system, though imperfect by the want of such vowel characters, supplies the learner with outlines more facile to the hand and natural of coition than Mr. Gurney's are.

* Taylor's *Universal System of Stenography*. London, 1807.

A system which should combine the legibility of Gurney's, emendated of the fault stated, with the admirable mathematical precision, simplicity, and mutual affluence of Taylor's, should, at least amongst English systems, carry off the palm.

It is here worthy of careful observation, that Gurney, while incorporating the vowels at the beginning of words, has no joining characters for them when they occur in the body or at the end of words. This drawback, however, he has avoided by the very ingenious contrivance (not original, however) that the position of one consonant with reference to another, both being placed close together, indicates what vowel it is that intervenes.

The present year of grace must long be memorable in phonographic annals for the appearance of the most formidable rival that Pitman has ever seen. This is the book of Mr. Edward Pocknell, who has written Pitman's system for twenty-eight years, and who has, with a praiseworthy zeal, tried to smooth the path of the future phonographer, by endeavouring to obviate the perplexities of phonography and embody in a new system many suggestions of his own, which he believes to be improvements. It is very probable that Mr. Pocknell will succeed; that is to say, his work will be successful in opening the eyes of young men as to the grave defects of Pitman's system. That it will ever attain the popularity of the Pitmanian plan may well be doubted. The repetition of an evil even remotely similar to Pitman's would be quite too much in the history of our planet. Already, however, the controversy between the patriarch and the innovating disciple waxes strong and

hot, and if Mr. Pitman is not altogether free of excuse for some little unfairness he has displayed during the course of the "wordy war," Mr. Pocknell, at least, has always shown that moderation, courtesy, and candour which everyone who has the pleasure of his acquaintance must unhesitatingly credit him with. But his work is undoubtedly vitiated by the bad foundation of Pitman; that was the evil influence he had to contend against, and he has been, as most men would be, unable to get over it. His book, however, shows Mr. Pocknell to be no ordinary shorthand contriver. Let him begin afresh; the formation of a really good system of shorthand has yet to be shown to the world. Let him make a thoroughly new system, let him practise the system which he recommends—there are competitors worthy of him already in the field—and not talk as he does of the pecuniary loss which the adoption of a new system, even his own, would cost him. To be a teacher like this is no small honour, and cannot be attained without proportionate exertion, and the earnest aspirant will not be restrained by the prospect of flying fortune. Not to the blast of mere monarch's trumpeter, not to the call of the noble, nor to the haughty challenge of the powerful proud, not to the feeble knockings of fainthearted indifference, nor yet to the thunderings of untutored force; but to the determined youth—of mean attire but unsullied soul, of persevering toil but self-sacrificing aims, of wearied limbs but unfaltering will, undaunted by the hills of difficulty, undeterred by the valleys of honourable humiliation, undismayed and unmoved by the perils which encompass and the foes which

circumvent his daily path, undejected by the bitterer buffetings of fortune, with a courage calm, elate, resolute, superior to every alarm, and a faith triumphant in his darkest hour—the Temple of Fame and the Kingdom of Heaven ope wide their gates and loud invite to enter, conduct to seat of exalted honour, and crown with laurel of perpetual green.

CHAPTER X.

FRENCH SYSTEMS.

IN France, as in England, a multitude of treatises on the knack of writing “as quickly as one speaks” have issued from the press since the date of the first publication of the kind, in the reign of Louis XIV., 1654, up till to-day.

While, to within the last five or six years, but few candidates for stenographic presidency have entered the lists in the United Kingdom, the contrary had been and continues to be the case in France. In that country there has seldom been a cessation of competitive efforts to produce some conspicuously good method which should eclipse all its forerunners.

Notwithstanding this concourse of rivalry, and the great activity displayed—an activity stimulated by the important prizes which have been offered by the Governments and Academies to reward the constructor of any system adapted for keeping pace with the word, *propre à suivre la parole*, as well as practicable by everyone who has passed the first rudiments of instruction—all this notwithstanding,

the demerits of the current systems afford a theme of general and repeated comment in the French press.

In January 1877, a paragraph went the rounds of the Paris newspapers, calling particular attention to this inconvenience, animadverting on the comparative prominence given to short writing in Germany, and setting forth the great desirability of founding in France some system superior to existing French ones, in facility of lecture and simplicity of rule. This appeal may, doubtless, be expected to spur on to greater exertions towards the desired end, which must, eventually, it can scarcely be doubted, tend to improvement.

Already, however, to accept the statement of those authors who have arrogated to themselves the name of inventors, whether christening their "Manuels" by the names of Tachéographie, Okigraphie, Phonographie (1809), Lacographie, E'chographie, Graphodromie, Notographie, Typophonie, &c. &c., they would each and all, on this their own showing, appear to have solved every stenographic difficulty possible of solution, and left for their humble successors of all nationalities nothing to do in the way of improvement. So generally, indeed, have shorthand authors given expression to this flattering testimonial of their own individual, self-deceiving, fond effusions, that there would seem to be something strangely deceptive in this respect in the very nature of the thing itself; Taylor and Gabelsberger being the worthy exceptions to the melancholy rule.

Still, in nearly all the general muster of the numerous French works that I have been able to procure, and which

I have diligently gone over, there is full proof of much labour, admirable ability, and great ingenuity.

I do not intend to take up these systems *seriatim*. *Actum ne age*. So I shall lay stress only on the salient points of such as, in my judgment, call for attention. Here, then, in the first place, it is a striking circumstance that the French, like the English methods, are reducible to two classes, those in which to the vowels is assigned little or no importance, and those in which these airy sinews are looked upon quite differently and have bestowed upon them especial pains.

It will strike any careful observer that those plans which are based on the principle of sound show the furthest removal from the ordinary orthography, and are repulsively liable to induce the mistaking of one word for another, such as *le mal* for *le miel*, *bête farouche* for *beauté fraîche*, *mange ton argent* for *ménage ton argent*, and even *fesse* for *face*; while, on the other hand, those that most closely approach our ordinary spelling, afford, after all, the most reliable index of the words even from a phonographic point of view.

Though the French systems, as we have just said, are, like those in England (the word is not here used to embrace Scotland, for we have no Scotch shorthand, at least, none such, first published in Scotland), marked by this two-fold characteristic, attempts have been made, there no less than here, to shorten our ordinary writing by quite dissimilar contrivances.

In point of fact, with our Gallic neighbours, as with ourselves, lucubrations professing to found stenographic

systems by means of the musical scale, giving to the same mark divers significations according to its position in this scale, have, from time to time, emanated from hopeful but eccentric minds, run a short career, and then vanished, except from the ken of inquisitive searchers.

As a single specimen of such works in France may be cited that bearing date Paris, 1826, with the names of A. Boisduval and H. Lecoq, and entitled *Tachographie*; while an English work, of the corresponding more curious than useful kind, may be adduced in that of Thomas Moat (1833), a monument of laborious perseverance and industry. Such works, however, have seldom done more than attract a merely ephemeral regard, and few, if any, practical followers.

We have taken into consideration as next in order, after home systems, those of the great Continental Republic, not because we conceive the French systems to be superior to the leading ones of her great rival, Germany, but because they are in the main built on English ones, while those of Germany present wholly different characteristics.

Among the host of contributors, whose names occur as inditers of French plans, those of M. Hippolyte Prévost,* of Les Frères Duploye,† of MM. Grosselin,‡ and Conen de Prépéan,§ maintain the forefront.

Of these three works, then, the first in point of time, and of the return it has brought its compiler, is that of M. H. Prévost.

* Paris, 1826 and 1867.

† Paris, 1868 (about).

‡ Paris, 1822, and subsequent editions.

§ Paris, 1813.

His earliest effort, apparently, was published in 1826, the second in 1828, and in 1834 he issued a third, which was reprinted in 1844, under the appellation of *Nouveau Manuel de la Sténographie*.

As previously noted, M. Prévost, who died some years ago, had, since 1844, added to his many books on the subject one in 1867.

This late one differs but little from its predecessors, and these divergencies, as well as Prévost's main peculiarities, will now be noticed, and afterwards we propose to glance at Prépéan's, Duployé's, and Grosselin's prospectuses.

Comparing the handy little gift of the first of these three French authors with English plans, it is pardonable for us to perceive, with pleasure, that in the alphabet it is almost identical with our fellow-countryman Taylor's. Let any stenographer glance at Prévost's list of consonants, and he will find them almost a counterfeit of Taylor's. These differences therein only are observable, that Prévost makes Taylor's *h* and *b* characters change places, Taylor's *h* being Prévost's *b*, and Taylor's *b* supplying the rôle of Prévost's *h*; further, Taylor's character for *ch*, when looped by Prévost at the initial portion, serves with him to indicate the double consonant *gn*. In the second part of his pamphlet, however, Prévost swells very considerably Taylor's "simple plan" in the shape of arbitrary combinations, and changes of the alphabetic marks which he recommends as standing for certain initial syllables. Now, these, his accessions to Taylor's, might prove advantageous were it not that the marks he uses to represent the initial syllables in question are quite anomalous, and, therefore,

instead of tending to perfect Taylor's, only clog and confuse it. To explain: Some of the marks which M. Prévost uses in an arbitrary way to distinguish certain initial syllables would, if viewed in their ordinary alphabetical aspect, be read as expressing far different meanings. For example, the initial syllable *mer* is composed, according to this artifice of Prévost's, not of the stenographic letters for *m* and *r*, as it ought to be, and as it is with Taylor, but by a simple *m* with the loop beginning above, and not from below, which is the normal way in ordinary cases. A little logic would teach us that these compounds, when analysed, should show their constituents. Similarly, to the initial syllable *ner*, instead of having the letters *n* and *r* to represent it, is assigned a looped *b* in union with an *n*.

Another alphabetical difference must be pointed out between Prévost's and Taylor's, this, namely, that the *w* of Taylor entirely disappears, as that letter is not used in French; but in order to utilise this *w* figure, Prévost introduces it among his arbitraries as the type of *lan*, *len*, *lin*, *lon*, *lun*, that is, of all these syllables indiscriminately. When this *w* is turned upside down it is to be read for *ran*, *ren*, *rin*, *ron*, *run*, on the same too comprehensive rule. In his latest edition, too, that of 1867, M. Hippolyte Prévost adheres still as strictly to the alphabet of his English progenitor. In short, were it not for the arbitrary initial syllables and terminations, the little half circles, turned now to the right and again to the left, made sometimes from below and sometimes from above, detached marks, accents, and lines posed above and below, a Taylorite

need not have much trouble in making out the outlines of M. Prévost.

The opinion of M. Scott, as to these rules of M. Prévost, has been anticipated in a previous chapter, and, for my part, I think that opinion to be just. He says the additions in question complicate Taylor's work; and I venture to submit that that criticism will appear sound to anyone who impartially examines and compares both works. My reason for thinking so is not so much because of the principle proposed by Prévost of giving to the ordinary letters of the alphabet a special meaning when made tick size, which is not necessarily an inadmissible principle, *provided always that they only be used in this way when placed in position close to words containing in their shorthand forms at least two or more conjoined marks*, but because, chiefly, of the initial syllable objection, and the manner of describing the terminations, since these occasion extensive indistinctness, and are both lengthy and awkward to write, even if they were not, as they are, cumbersome and fatiguing to the memory.

Prévost, Bertin, Plantier, Scott de Martinville, Conen de Prépean, Roby, and many other French writers have paid high eulogium, some expressly and some tacitly, though not less strongly, to Taylor, in adopting his alphabet *in toto*, omitting, at least, naught of his, whatever they might add of their own. Yet they have found fault with it more or less, in respect of the vowels. That defect in the system is probably more serious as regards the French than as regards the English language. Still, even in the English, or, presumably, in any language, the conception of representing

words with absolute clearness, vowels being omitted, can never be justified except on the plea of dire necessity, nor reach altogether satisfactory fruition.

Dealing still with Prévost's amplifications, I proceed with the grounds of my adverse conclusion, as I do not intend to advance any statement born of theory which I shall not endeavour to vindicate on practical grounds.

First, then, to speak of what may be called his initial-syllable method, which consists in a partial variation of the marks which are used to represent several letters of our alphabet, this variation endowing them with novel, non-alphabetical meanings. Thus, Prévost's *b*, Taylor's *h*, with the character looped from the right hand, thus, *ʳ*, not from the left, *ʳ*, the normal way, figures forth the double consonants *pr* or *br*; and the making longer of the loop of the so changed character causes it to reflect the initial syllables *per* or *ber*. Again, Prévost's *p* which is just Taylor's, is to be held as denoting the double consonant *pl* or *bl*, when it has the loop formed from the left side, not from the right, and when this left-sided circle is enlarged, the *pl* and *bl* become converted into *pel* and *bel*. And so with Prévost's *h*, Taylor's *b*; that character, made exceptionally from alphabetic rule, as far as the looping from the left and not from the right is concerned, stands first for the double consonants *fl* and *vl*; then the enlarging of that abnormal circle is the sign for the syllables *fel* and *vel*. So, too, the *l*, when looped from the left, is to be read for *ler*. When this *ler* loop is lengthened it is converted into *lel*. Lastly, the looped *n* signifies *ner* and, when larger looped, *nel*.

Now, had this tampering with a good alphabet, for the sake of obtaining individual images of such initial syllables, stopped here, there might, perchance, have been little objection to make. Their varied shapes and increased powers might be viewed as second-rate accessions, though it is always a matter of moment that double consonants so different as *fr* and *vr*, *fl* and *vl*, and *pr* and *br* be represented by distinct marks. Nor is this less true of the syllables *per* and *ber*, *pel* and *bel*, *fer* and *ver*, *fel* and *vel*, *ler* and *lel*, *mer* and *mel*.

But the author does not stay here. He gives to the double consonants *cr* and *gr*, and *cl* and *gl*, special representatives of a like nature to those just noticed, the first having for its embodiment a tick *n* joined to the beginning of a stenographic *k*, *nk* thus standing for *cr* and *gr*; while the double consonants *cl* and *gl* are represented by a looped *k*, which is just exactly proceeding on the same whim as Mr. Pitman, who makes a tick *th* united with his *k* stand for the double consonants *cr* and *gr* respectively, the *k* in the latter case, of course, being thickened.

These are not, however, the only graftings of M. Prévost to be deprecated. There are further objections to be stated against his plan of terminal syllables and vowel sounds. For example, the same mark indicates the terminations *a*, *as*, *at*, *oi*, *ois*, *oit*, *ac*, *ach*; the same sign also denotes the endings *oin*, *oins*, *oint*, *ouant*, *ouen*. It would be tedious to go through in detail the large number of other sounds and syllables to be found in Prévost's paradigm. It will be sufficient to say that for 206 initial vowels, simple vowels, and "composed" vowels, he has only forty-six marks,

as he enumerates, although, in fairness, we must admit that these marks have the gift of reversibility to suit the direction of the consonant immediately preceding them. Besides, there is to be noted that the single letters themselves are, according to this paradigm, required to answer interchangeably for separate words. Thus, the letter *b* signifies the words *bon, bonne, beau, belle*; in the same way, the letter *l* stands for the words *il, elle, ils, elles*; so that, suppose a speaker says *he* did something, or *she* did something, *il le fait, elle le fait*, the shorthand writer traces both sentences alike.

There are, in short, in this system too great a number of rules marked by no logical or natural ground-work; there are detached signs for the vowels and for certain syllables, which signs differ when they are final from what they are when initial.

As we said at the beginning of this chapter, M. Hippolyte Prévost has been favoured with more honour from Taylor's system than would appear to have been any shorthand writer in France*. This is indicated by the designations which follow his name on the title-page of the last edition of his work. These are: Secrétaire-Rédacteur, Chef du service des procès-verbaux et de la Sténographie du Sénat, Ancien chef de la rédaction du compte-rendu

* We read in the *Journal des Débats* of 29th June 1849, that in the Assembly's Chambers, when the question of the stenographic service was under consideration, "l'attention du bureau a dû se porter exclusivement sur M. Hipp. Prévost. Depuis 20 ans, cet habile sténographe a eu l'initiative de tous les progrès théoriques et pratiques accomplis dans son art; le premier entre les sténographes il a été jugé digne de recevoir la décoration de la Légion-d'Honneur," &c.

officiel du *Moniteur universel*, à la chambre des Pairs et à l'Assemblée nationale législative; auteur de la *Sténographie musicale*, nouvelle notation rapide, officier de la Légion-d'Honneur, de l'ordre des SS. Maurice et Lazare, etc. etc. etc.

The following table gives the names of the reporters and shows the systems practised to-day in the French Senate and in the Chamber of Deputies:—

SENAT.				
NOM.			SYSTÈME.	
MM. Sechehayé, chef	.	.	.	Conen de Prépéan.
Limouzain, chef adjoint	.	.	.	Bertin-Taylor.
Laborde,	„	.	.	Prévost.
Fauconnet, réviseur	.	.	.	Prévost modifié.
Lelioux,	„	.	.	Prévost.
Guénin,	„	.	.	Conen de Prépéan.
Dreolle,	„	.	.	Prévost.
Poirel,	„	.	.	„
Lemarchaud, stenographe	.	.	.	Conen de Prépéan.
Clavel,	„	.	.	„
Delarue,	„	.	.	Plantier.
André,	„	.	.	Tachygraphie Coulon de Thevenot.
Prengreuber,	„	.	.	Clément.
Leethorbe-Vignon	„	.	.	Conen de Prépéan.
Brunel,	„	.	.	Tondeur-Taylor.
Saurat,	„	.	.	Prévost.
Bonvoux,	„	.	.	„
Simon,	„	.	.	„
Guéland,	„	.	.	„
Touret Grignan,	„	.	.	Senocq.
Belmont.	„	.	.	Prévost.

Une partie du service a été organisée du temps de Prévost qui autant que possible n'admettait que des praticiens de son système.

CHAMBRE DES DÉPUTÉS.

NOM.	SYSTÈME.
MM. Celestin Lagache, sénateur, directeur	
honoraire	Conen de Prépéan.
Grosselin, chef	Bertin-Taylor.
Compigné, chef adjoint	Conen de Prépéan.
Gallet, réviseur	Prévost.
Moncourt, „	Conen de Prépéan.
Gaudet, „	Prévost.
Detot, „	Plantier.
Verguin, „	Conen de Prépéan.
Simon de Vaudiville, stenographe	„
Moricourt, „	Grosselin.
Muller, „	Prévost.
Jolyet, „	Plantier.
Danicourt „	Conen de Prépéan.
Lavigne, „	Plantier.
Lefelose, „	Prévost.
Labonne, „	„
Depoin, „	Duployé.
Violette, „	Prévost.
Barrué, „	Pitman.

MM. Bon Eure, Lagache, qui vient de mourir, chef du service, Pierre Lagache, De Linage, Lequien, stenographes réviseurs, Colon, stenographe, qui ont pris leur retraite depuis peu de temps, pratiquaient tous le système de Conen de Prépéan.

CHAPTER XI.

COMPARISON OF FRENCH SYSTEMS.

To suppose that the praise accorded to M. H. Prévost might close the chapter of criticism on the point in hand, and secure to that accomplished practitioner the pinnacle of supremacy, might be natural enough, but it would be also erroneous. For there are of his compatriots some who have challenged the decision of the office before quoted, and many examiners and aspirants have expressed anything but unqualified admiration of the workmanship of M. Prévost so highly signalised.

For example, M. Scott, on page 72 of his work, says :—

“I don't know how far the competency of the tribunal which has delivered this exclusive sentence” (quoted from the *Moniteur*) “is admissible, but many stenographers seem in advance to have protested against it more or less energetically, and that for reasons drawn from the art, and from its practice.”



M. HIPPOLYTE PRÉVOST.

Speaking on the same point, M. Astier, in his *Sténographie*, published in 1824, p. 64, says :—

“The marks which M. Prévost has been obliged to add to the alphabet of Bertin, could not be of so becoming and apt a shape (*de forme aussi heureuse*) as those of the latter, who, having no need of so large a number of them, necessarily appropriated the simplest and most distinct. Assuredly the stenographer who can charge himself, while keeping pace with the orator, to trace these signs of M. Prévost's with enough precision to avoid, in reading them, the mistaking one for the other, has given proof of his talent, but he does not vindicate the efficaciousness of a system by which for Calypso is written *Clps o os ol.*”

M. Conen de Prépéan's opinion is as follows :—

“M. Prévost has published several editions, with which he is not satisfied himself, and the alterations he has made on the system of Taylor, while sharing in its imperfections, do not appear to me to have diminished the sphere of its utility ”

“M. Prévost has treated us to abbreviating processes, which are adaptable to all methods. But we doubt that these plans could be adopted by the majority of abbreviators, for not everyone has been gifted with the intelligence and the mental organisation of M. Prévost.”

M. Sénocq thus unambiguously expresses himself on the matter :—

“The work of M. Prévost is nothing else than the theory of Taylor, upon which he has made additions which he regards as important improvements (*comme d'importantes ameliorations*), but which—so true is it that nothing

good can be raised on a bad foundation, and that signs in a different direction cannot be all aptly joined to each other—consisting of detached marks to represent initial vowels, together with several terminal ones, necessitate very frequent liftings of the pen, a thing which occasions a considerable diminution of speed, for which too little allowance has been made by M. Prévost. . . . To undertake to study with the object of practising, the system in question, there is requisite, in my opinion, the happiest of memories and the most persevering patience, to cope with the great number of signs and rules to be kept in mind; and the number of these signs would be yet very considerable, even supposing that the same sign did not lend itself to the representation of four, five, six, and even twenty different combinations—what M. Prévost himself is good enough to call *un dédale apparent*.”

M. Plantier, in a discourse on Stenographie at the Paris Athenæum, on 10th May 1844, after highly praising in several respects the method of Prévost, adds:—

“But has M Prévost reached the utmost limits of the art of abbreviation? No, gentlemen, you have not there all the future of stenography.”

M. Pillon, in his work on Stenography, published in 1847, writes:—

“Of all the works published up to the present day on the art of expressing the signs of writing, M. Prévost’s manual of stenography is evidently the most to be commended. Formed with the assistance of other treatises, including what of these is best, this work would have left little to be desired if the signs for the principal initials

and finals had been better chosen, and made more co-ordinate; if especially its author had striven to make it more simple and more complete. But be it that he has not maturely reflected on this, or be it that this improvement, and improvements in other respects also, must be the work of time, and of a man in use to control the pen, M. Prévost has not quite compassed the object he had in view. We have thought it worth while, in order to establish clearly the difference existing between the work of M. Prévost and ours, to compare them, and to expunge what, in the system of this author, there is imperfect and insufficient."

And Scott de Martinville, at page 32 of his excellent work, speaking of Bertin's book, says:—

"Altogether, this is one of the best systems which have been produced with us, and certain stenographers who have borrowed largely from him should at least have paid to the author the tribute of gratitude he deserved, by indicating, as Bertin has done, the source from which they had drawn, namely, Taylor of England."

And again, at page 72, speaking of Prévost's:—

"Somme toute, cette écriture, composée d'un bien plus grand nombre de signes que celle de Bertin, est beaucoup moins régulière; et si ce que M. Prévost a cru devoir ajouter au système de Taylor le rend plus lisible, d'un autrê côté il le complique davantage et ne le fait pas plus populaire. Ces modifications apportées à un système connu et qui depuis longtemps avait fait ses preuves, pouvaient-elles autoriser M. Prévost à qualifier son ouvrage de *Nouveau Système de Sténographie*, ou même lui mériter

un brevet de perfectionnement ? Ce sont deux questions dont je confie la decisions aux sténographes praticiens."

The reader must form his own judgment as to the merits of the Duploye and the Grosselin methods. The latter seems to be an elegant system—the less said of the Duploye* the better ; but what appears to us amongst French, or rather so-called French systems, best entitled to carry off the prize are those founded on Conen de Prépéan's. The story of this worthy man is a melancholy one. His ardent and prolonged labours for the improvement of the art which for him had such a fascination, were indeed crowned with a large measure of success ; but this success was achieved at a bitter cost to Prépéan, for he died in misery, abandoned, deserted, and ignored, while his pupils in the practice of his system have taken the lead in the stenographic service of Parliament, from Delsart to Lagache, and to Sechehayé, to-day the Chief in the stenographic service of the French Senate. Prépéan's plan, alphabetically and in the fuller development of his work, is so different from Taylor's as to fully entitle the author to the rank of an inventor. Indeed, according to the opinion of M. Guénin, to which we feel strongly inclined to assent, Conen de Prépéan is the man who deserves to be considered as the real creator of French stenography.

It is, however, to be observed that that system has undergone so great changes alphabetically that it would be indeed difficult to recognise the connection between the style

* In the Duployes' shop in Paris quite an assortment of stenographic articles can be had, not only the Bible for 6,000 francs, but also stenographic cookery books, pencils, and, as M. Guénin suggests, shorthand pocket-handkerchiefs, shortly to be announced.

practised by the followers of Conen de Prépéan in the Senate and French Chamber to-day, and the alphabet given in these pages under his name; the same principle of abbreviation, however, has been not only conserved, but developed in the successive hands of Aimé-Paris, of Henri Queyras, of Roby, and of Guénin.

On a general comparison of the French with our English systems, our judgment is distinctly in favour of the English systems of Taylor and Gurney over what we consider the two best systems which Frenchmen use, namely, Prévost's and Prépéan's. Gurney's is superior to the latter in the disposal of the vowels, and though Prépéan's processes of abbreviation afford a very admirable degree of precision and speed, his is yet, though possibly superior to Taylor's, inferior to Gurney's, but Prévost's is hardly equal to Gurney's, whatever position it may occupy as to Taylor's.

ALPHABETS.

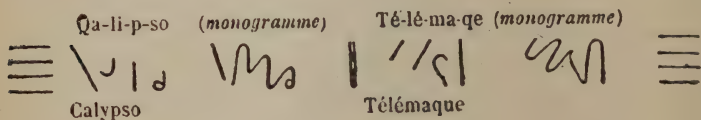
ASTIER's Nouvelle Sténographie. Paris, 1831.

The framer of this method measures his production with that of Taylor, Conen de Prépéan, and Prevost, and has decided in favour of himself. This is not surprising. His first performance in 1826 satisfied him at the time perfectly, and those which followed were still more satisfactory to himself.

Here is his alphabet.

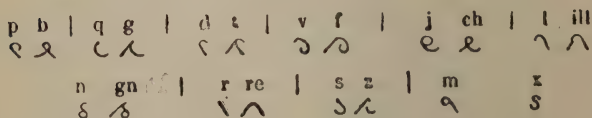
d v r t n g s j f l b ch p m y q z x gn
 l r p l r p l r p l r p l r p p

The reader may find it difficult to participate in the admiration which M. Astier had for his work, either from the alphabet or from the examples which follow of the system as shown in words, especially that supplied by the form for *monogramme*, which is about as far from according with the meaning of that word as it is from presenting a very accurate representation of anything whatever in *rerum naturâ*.

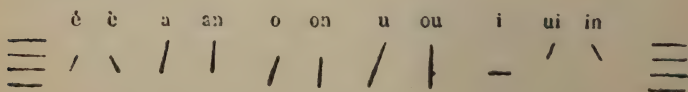


Here is the perfection of 1831 more perfect in 1838, so far as regards the consonants, which are now, it will be recognised, represented by more complicated signs.

(1838 Edition.)



The vowels, however, are now, as Scott thinks, less complicated.



Good-day, M. Astier !

BARBIER'S Tachygraphie.

M. Charles Barbier made several attempts to form a good shorthand system, and though he received favourable reports, and even "rapports d'encouragement" from the Academy of Science, his attempts did not result in doing more than producing, not a system of shorthand proper, but only what may be included in any list of rapid writings.

Simple Vowels.

Compound.

a	i	o	u	è	é	an	in	on	un	eu	ou
()	⤿	⤿	⤿	⤿	()	⤿	⤿	⤿	⤿

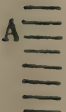

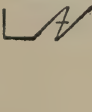
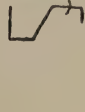

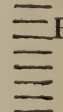
Consonants.

b	p	d	t	gue	que	j	ch	v	f	s	z	l	r	m	n	gn	ll
'	j	\	\	L	L	\	⤿	⤿	⤿	⤿	⤿	/	/	-	-	⤿	⤿

The evil of position is well illustrated in the want of success which attended this otherwise meritorious work.

BOUTIN. Toulouse, 1840.

We must allow the *amateur*, the *berger*, and the *fanfaron* of M. Boutin to speak for themselves.

fanfaron	amateur	perdre	berger	montagne
A 				
				B 

The *montagne* of M. Boutin has, it may be noticed, no suggestion of a mouse about it.

CADRÈS-MARMET. Paris, 1830. (Alphabet of AIMÉ-PARIS.)

This gentleman, who was shorthand-writer to His Royal Highness the Duke of Orleans, informs his readers as follows: "On peut croire que la plupart des manuscrits qui circulaient à Rome ou dans l'empire romain étaient écrits en caractères abrégatifs." No doubt; only we should add, that the possibility and the absurdity of such a belief are alike indisputable.

The alphabet and rules of Cadrès-Marmet form, as French systems go, a very fair one, and not unworthy of so well-connected a scribe. That alphabet, however, which follows, was not his own, but he had the good sense to take that of Aimé-Paris; and though M. Scott condemns his plan as less logical and less simple than Conen de Prépéan's, it appears that many of the so-called practitioners of the latter gentleman come nearer in their alphabetical forms to Aimé-Paris' than to Conen's. How is it that the alphabet of Aimé-Paris, published in 1830, is different from that of Prépéan's of 1833, and that those who use this alphabet of Aimé-Paris to-day call themselves by the name Prépéan?

p t r f s l n q m b d v z ch j ll gn gh x
 \ 7.. / \ _ _ _ () † / \ + + + _ _ _ () ()

e ou i u eu o a ein un on an oi oin
 ' \ _ _ _ () () O O / \ _ _ 3 3 3 3 3 3

This halving of the marks to produce quite distinct letters makes the process of writing much longer than by

Conen de Prépéan's plan ; but then it is much more distinct and sure. It is this, probably, that has secured for the system of Aimé-Paris so large a retinue.

CHAUVIN, Nouveau Système de Sténographie. 1836.

The work of M. L. P. Chauvin calls for no particular remark.

Simple Vowels.

Derived.

a	é	i	o	u	an	eu	in	on	ou	un
∪	∪	∪	∪	∪	∪	∪	∪	∪	∪	∪

Consonants.

b	p	v	f	d	t	z	s	j	ch	gue	k	m	n	gn	l	l mouil	r
/b	\b	/v	\v	/d	\d	/z	\z	/j	\j	/ch	\ch	/m	\m	/n	\n	/gn	\gn

M. Chauvin, we ought to state, recommends the application of stenography to the ordinary writing. That, indeed, is the true aim of all shorthand.

CONEN DE PRÉPÉAN'S Sténographie. Paris, 1833.

The first edition of this author's essays appeared, it would seem, in 1813, but in the edition from which our alphabet is given he had almost totally departed from his first attempt.

The introduction M. Prépéan has written to his work shows that he was a man of clear discernment ; his labours in the cause of stenography prove sufficiently his solid parts.

The marks he adopted in 1833 for vowels were as follow :

Vowels.

e	é	i	a	ou	o	u	oi	eû	ê	î	â	où	ô	û
		/	/	\	\	✓	∩			/	/	\	\	✓
ée	ie	oue	ue	en	in	an	on	un						
⊥	⊥	∩	✓		⊥	/	∩	∩						

There is an observation (page 27 of his book) which is too remarkable not to be translated. It is this: "The possibility of constructing a legible style of writing, composed only of consonants, is conceivable, if these consonants are articulated with a vowel; but it appears to us impossible to supply by mere vowels the omission of consonants." There is here some food for reflection.

The following are his consonant forms :

Alphabet of Consonants.

b p | t d | f v | q g u e | h e | n m | g n | l ll | r | s z | x e g z | ch j
 P P | 9 9 | 7 7 | C C | 7 | 7 | c | 7 7 | / | _ _ | c c | c c

With reference to this plan of altering the meaning of a mark by the variation of its size, it has been condemned by M. Scott, and, as I think, very properly. He asks: "Is it possible, when we desire to follow an orator, and our immediate effort is to reproduce a certain sound—that fugitive creation, and already far from us so soon as it is pronounced—is it possible, I ask, for the mind to direct

the hand so certainly as to ensure these distinctions of size, which are only relative ? ”

The double consonants are these :

Double Consonants.

pl	bl	pr	tr	ll	fr	cl	cr	gl	sp	st	str
6	6	6	6	6	6	6	6	6	6	6	6

It is to M. Guénin we are indebted for the particulars already given of Conen de Prépéan's sad history.

COSSARD. Paris, 1651.

This, the work of a priest—a bachelor in theology—is ornamented with a very beautiful drawing of emblematical device, and representing Louis XIV., in company with a variety of personages of different ranks, having their eyes fixed on three tables elevated in the air, of which one gives a copy of the Hebrew, the second of the Greek, and the third of the French alphabet. What, according to Scott de Martinville, leads to the conclusion that this is the first work of the kind that appeared in France, is the silence of bibliophiles and of biographies as to any anterior one; and further, what leads the same author to the conclusion that the circulation of the book was very limited is, that it contains many highly ingenious suggestions which later stenographic writers would no doubt have profited by had they known of them. The following is his alphabet and characters for syllables :

a	b	c	d	e	f	g	h	i	l
/	c	c	C	—	C	7	7	i	c

m	n	o	p	q	r	s	t	u	x	y	z
/	∪	∩)	.)	,	\)	\		,

pra	pré	pri	pro	pru
3	3	3	3	3

Cossard was content with the calculation that his style of script was four times more rapid than that of the ordinary writing, yet, notwithstanding the plan of abbreviation which he inculcates of omitting the vowels and superfluous consonants in words, it is not easy to see that the system of Cossard's was adapted to the accurate reproduction of speeches, even if the orator observe all the necessary pauses upon which M. Cossard dwells so much as essential to give due effect to a discourse, and from which he would appear to draw a little too much as lightening the labour of the stenographer.

COULON-THÉVENOT. 1776.

This system, styled "Tachygraphie," was honoured ten years after its appearance with the approbation of the Academy of Sciences.

Considerable attention is devoted to the vowels, as the following cuts show :

Vowels.

e muet	a	è	é	i	o	u	ou	an	in	on	un	oi	ul	oui	oir
l	j	l	l	l	j	u	u	j	l	j	j	l	l	l	l

In the body of the system, however, the orthography is disregarded, the reproduction of the sounds only being aimed at.

The consonants are as follows:

Consonants.

b	p	v	f	m	d	t	a	l	r
—	—	⌒	⌒	—	\	\	⌒	⌒	⌒
gn	z	s	ch	j	gu	c,k,q	x	lle	
⌒	/	/	⌒	⌒	⌒		⌒	⌒	

Though considered by some to be one of the most defective of systems, it has always apparently retained a footing among practitioners, and is to-day not without a representative in the French Senate, as may be seen by a glance at page 150.

DESMANEST, A.-T. 1827.

This author would seem to be the second in France who adopted the word “phonographie” in naming his work, M. Luc, in 1809, being the first. Both of them were accordingly anterior to the English shorthand known by this title,* so far as Pitman’s is concerned.

The following cuts give a fair idea of M. Desmanest’s work, which, within the limits of its utility, seems to us to be a simple and judicious plan.

c ou k	s siffante	z ou s douce	ch	gn
⌒	⌒	⌒	⌒	⌒

* John Jones’ *Practical Phonography*, 1701, seems to be the first in England to have used the combination of *phonos* and *graphie*.

f	v	m	n	r	t			
/	\	—		/	\			
ou								
	i	j	b	d	g	p		
	l	j	l	j	γ	r		
bl	cl	pl	n	bl				
b	γ	p	q	q				
	e	è	o	u	ou			
.	/	\	c	γ	o			
an	eu	eur	ier	in	ir	oi	oir	oin
—	∞	h	∞	L	∞	o	o	d
on	our	ou	or	ui	un	ur	ll mouillées	
,	∧	o	>	o	d	∞	u	

M. Desmanest's book contains, too, some salutary counsel on the high importance of pupils of any system corresponding with one another in that system, and of writing to dictation by it as frequently as possible.

DUPLOYÉ. Paris, 1870.

This system seems to me to merit no appropriate commendation. Propagandism has given it, however, a wide diffusion in France.

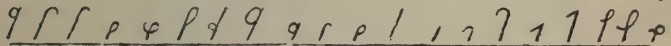
Je ne puis que vous recommander de lire ce livre.

[J'admire dans votre méthode l'unité, la simplicité, la facilité des liaisons, je l'estime beaucoup et la préfère à toutes les sténographies éditées jusqu'à ce jour.]

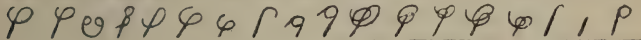
FAYET. Paris, 1832.

This was the first author in France—as Roe was (in 1802) the first in England, and Gabelsberger in Germany in 1827—who composed and published a shorthand alphabet consisting of characters all sloping in the one direction, the same as our ordinary writing.

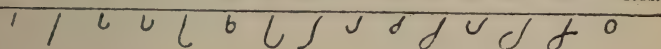
The following are Fayet's principal consonants :

h g k r ll gn y j ch l n r d s z m f v b p


These look simple enough ; but when we come to the double consonants the outlines begin to look formidably cumbrous, as witness :

gl kl rl gnl yl jl chl nl sl lz ml vl fl bl pl kr dr nen


The vowels, again, do not seem obnoxious, as :

a an è é o on oi oin i in u ou eu un r doux.


But the three specimens which follow of words written by this plan would never be suspected of being shorthand specimens for the words they are to be held as denoting.

bleu

brun

clé

Like all stenographic authors, our French critic observes, M. Fayet was fully convinced that he had entered full sail into this new Ithaca so difficult of access.

Another shorthand author, Dujardin, followed Fayet in this principle of slope-writing ; but to whatever cause the fact is to be attributed, yet, fact it is, that their efforts have as yet led to no practically successful results.

The same statement holds true of the efforts of Roe in England, who returned to the charge in 1821 and published a fuller form of his sloped system, and it is also true of the efforts of Oxley, who, in 1816, published in London a similar system, as did also a James Adams subsequently. This one-sloped writing we believe to be an indispensable requisite to good shorthand ; and the great success and enthusiasm that have followed it in Germany, which, by State encouragement, diffuses far and wide the system of Gabelsberger, tends to confirm our conviction that this is the first element to be considered in improving our present systems of shorthand.

Fossé, A. Paris, 1829.

This, which is regarded as one of the leading works in French on the history of our art, I have been unable to obtain, in spite of many attempts. M. Scott is warm in his praise of it. He says : “ The work of M. Fossé will be

read with pleasure even by persons unacquainted with stenography. Fossé frankly declares that his history is little more than a compilation. It would be difficult for it to be anything else. Besides, it is a long while ago since it was said that books are not made except with books."

"Fossé adopts the alphabet of Taylor, which he regarded not only as preferable to all published up to his own time, but as possessing the marks of merit; for, as he says, all the practitioners of standing belong to the school of Taylor."

From the following plates the reader will easily see the additions that Fossé has made in the system of his English precursor.

bl	br	dr	û	fr	gl	gr	kl	kr	pl	pr	tr	rr

1	2	3	4	5	6	7	8	9	0

The author, it is to be noticed, did not pay undue attention to the vowels.

Gossart, ALEXANDRE. Paris, 1842.

This seems to us a system of very considerable merit, as far as geometric characters will permit.

Vowels.

a	o	an	on	e	u	é	ou	j	u	in	un	ui	oui	oi	oin

Consonants.

t	s	f	p	n	q	j	r	d	z	v	b	m	g	ch	
/	/	—	—	|	|	\	\	p	p	σ	σ	p	p	e	e

u	st	x	spb	sp	gn	sq	b
p	f	σ	σ	p	p	e	e

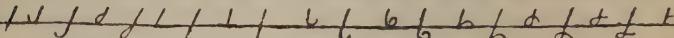
The resemblance between this and some recent English systems in giving to the same sign, varied by size, the power of wholly different letters, though here only two sizes are employed, is somewhat remarkable.

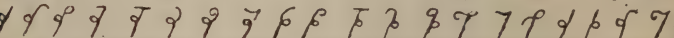
GROSSELIN. 1870.







Of Grosselin's we repeat that it is an elegant system.

The image shows four lines of handwritten shorthand in Grosselin's system. The first line contains several large, flowing letters. The second line shows smaller, more compact letters. The third line features a mix of large and small letters, some with diacritics. The fourth line shows a series of small, connected letters, possibly representing a word or phrase.

[Certain renard gascon, d'autres disent normand, mourant presque de faim, vit au haut d'une treille, Des raisins mûrs, apparemment, Et couverts d'une peau vermeille. Le galant en eût volontiers un repas. Mais comme il n'y pouvait atteindre, Ils sont trop verts, dit-il, et bons pour des goujats, Fit-il pas mieux que de se plaindre.]

é i in a an u un euen é ien o on ou oui oi cin io ion ié
 A  B































dr br pr tr fr gr kr vr bl pl b gl kl sp st af dm dl pm kt
 A  B

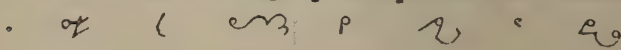
	Calypso	consoler	départ	douleur	
					

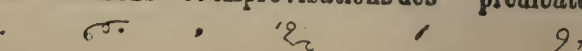
These marks are well worthy the attention of intending inventors.

PLANTIER, M. 1845,

Of Plantier's little need be said, for his system is almost Prévost's; certainly in the alphabet it is so.

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
														
p	q	r	s	t	u	v	x	y	z	lan	ran	con	gn	ch
														

Les membres du clergé pour reproduire au besoin


les sermons et improvisations des prédicateurs.


The energy with which M. Plantier tried to disseminate his system was wonderful, and the way in which he puffed it in one of his last editions beats M. Senocq hollow. It puts one in mind of the Abbot Trithemius who guaranteed by his system of writing to teach men perfectly a language which he did not know, and to enable others to do the same with the greatest ease. But the tables of words he gave were such that if stretched out in a line they might reach near enough to Mercury to enable that fabled god of letters to lay hold of one end of the line, while an inhabitant of our planet—say a second Plantier—held the other.

POTEL, J.-L. Paris, 1842.

The system of Potel seems at one time to have enjoyed an extensive circulation in seminaries. It was dedicated to the Bishop of Rochelle, and received much recommendation from learned bodies, though hitherto learned bodies have not invariably been judicious in the praise bestowed by them on particular systems of shorthand, Potel says not a word about having taken for his own the alphabet of Cadres-Marmet. Probably, like Molière, he ingathered his crops in every place where he could find them.

His consonants and vowels were as follows :

Consonants.

primitive.

secondary.

p t f s q n l r || b d v z ch j g gu ill
 \ / \ _ () / + † ‡ + + + + () ()

Vowels.

é	ou	i	u	eu	o	a	ein	un	on	an
—	∪	∩	(	)	○	○	∩ i)	○	○

A system of syllabic abbreviations, invented by Monsignor Clément Villecourt, was added to the work of M. Potel, but these were not of any great merit, the same termination standing for *asion* in the word occasion, and for *assion* in the word passion, and so forth.

RAMSAY, C. A. Paris, 1681.

Although the work of Cossard was many years anterior to that of this writer, it is presumable that the latter had no acquaintance with Cossard's when he published his—at least, the expression in the book would seem to indicate as much. He says that the negligence of man had almost permitted an art which was well known and practised in the times of Cicero to fall into oblivion; but he promises that in his little book it reassumes its pristine beauty (*reprend sa première beauté*), and assures his readers that perusal of the book will so enlighten them in the theory and practice of the art as to make it impossible for them to forget the acquirement, unless, indeed, the reader should wish to do so.

Here is the alphabet of this Scotch gentleman who travelled to France to publish his system.

a	b	c	d	e	f	g	h	i	l	m
Λ	l	(	)	e	Γ	7	∪	l	∩	∖
n	o	p	q	r	s	t	u	v	x	y
—	○	σ	q	r	p	/	V	∩	∩	2

Here again are Ramsay's diphthongs :

ai	au	ei	eu	oi	ou	ui ou uy
α	..	и	:	°	:	υι

And here are his triphthongs :

au	eau	ieu	oei	oeu	oie	oue	oua	oui	eoι	uei	eue	uen
υ	υ	δ	g	n	∞	m	9	α	α	n	3	∞

Under the head of inseparable prepositions he proposes the following :

con	contre	dé	dis	en	entre	in	par	pré	re	sous	sur	trans
Ϸ	Ϸ	↪	Ϸ	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	>

From the following examples of words written at length in this system of brevity, it will, we think, be seen that to keep pace even with a very slow coach the system imposed on the practitioner very considerable exertion.

chapeau	cœur	tempestueux	conjoindre	remettre	souscrire.
ϷϷϷ	cnr	ϷϷϷ ϷϷ	Ϸ|:Ϸr.	ϷϷr.	ϷCrr.

Ramsay's work was dedicated to Louis XIV. the same year that that monarch received the surname of "Grand."

SÉNOCQ, N. Paris, 1842.

M. N. Sénocq does not ask the reader to judge of his work. This is what that author says of it himself: "In this system, infinitely simple, it is demonstrated that of all the processes published till the present day, there is no other single one which fulfils all the required conditions, except this; that it alone combines the advantage of the

CHAPTER XII.

GERMAN SYSTEMS.

PERHAPS we could not in any way give the reader a better view of what German shorthand has done and is doing than by quoting from the introduction to one of the most recent works issuing from the celebrated Royal Stenographic Institute of Dresden, and published at Leipsic last year. This is a work intended to adapt to the French language the system of Gabelsberger by Professor Henri Krieg, Director of the royal foundation in question. It is prefaced by a history of stenography, models of the various German stenographic styles are largely interspersed through the text, and the exercises in illustration of the practical and didactic part are executed with a precision and beauty which may be sought for in vain in the same class of works at home. The work is entitled, *Cours de Sténographie Internationale*.

The author says: During the twenty years that he has

been occupied with stenography, either in the capacity of a professor or as a practitioner, he has acquired the settled conviction that the invention of the Bavarian genius, François Xavier Gabelsberger, is the only system of stenography which is adequate to the requirements of those who are much engaged in writing. Of all the systems which have hitherto appeared, and the historical part of his work cites a large number, there is not one which rests on so secure a foundation as does the creation of Gabelsberger. Millions of persons are of this opinion, and from year to year a gradually increasing throng may be seen streaming into the lecture halls for the purpose of acquiring the art of word-catching, or of transferring our thoughts to paper with the rapidity of lightning. In the north of Europe, in Russia, Sweden, Finland, Norway, Denmark, England, throughout all Germany, Austria, and Hungary, in Italy and in Greece, and throughout the greater extent of the United States, there are enthusiastic partisans who exert themselves, both by example and orally, with the view of propagating the stenography of the great master, receiving in many cases State support. Others, again, no less energetic, have turned their efforts to France, but have not met with the encouragement which they had looked for. And now the third, the author of the present book, has essayed with two fellow-labourers to induce that nation to participate in this international enterprise, a nation which, though it holds a position of eminence in the domain of arts and sciences, has not yet been able in the angle of stenography, to renounce her superannuated notions. France has, indeed, hundreds of

systems, but not one of them is adapted to the genius of our magnificent language. They are all of them imitations of old English systems, by means of which only some professional stenographers have succeeded in accomplishing anything satisfactory, the great mass of the people are totally unacquainted with the science, and entertain in consequence a quite erroneous opinion with regard to stenography and its importance in the intellectual life of all peoples. It is an indisputable fact that French professional stenographers have long desired some style which should lighten somewhat their labours and their difficulties.* It is to them, to competent colleagues, that the author would wish, in the first place, to submit the experience that he has acquired in the Chambers during a long practice. May the hand that he stretches forth to them be joyfully grasped as a helping hand. The author mentions that his book is published on the anniversary of M. Hugo Hæpe's twenty-fifth year in the service of the art, and concludes by expressing his acknowledgments to M. Auguste Menegaux, répétiteur at Belfort, and to M. Claud Firmin Dénervaud, professor at Leipsic. He says that the third shorthand publication in France was that of Feutri, in 1775, next of Vallade, and then of Coulon de Thevenot.

There was an association formed in December 1876, to spread the method of Prévost, and the officers of this association are given as follows: Delaunay, Albert, docteur en droit, sténographe reviseur au Senat, President ;

* M. Guénin, of the French Senate (sténographe-reviseur), does not support this statement.

Fontaine, Léon, ex-sténographe à le Assemble nationale, avocat, Vice-President ; Labonne, Lucien, professor de sténographie ; Cadeau, Robert, étudiant, en droit, Secretaires ; Brault, Maurice, licence en droit, Tresorier.

The president of the Institution, in endeavouring to carry out the objects of the Association, wisely looked about him to see what others were doing, and set about discovering what the neighbouring nation, the grand rival of his country in arts as well as in arms, had done and was doing in this particular department of education.

M. Delaunay travelled to Saxony, and studied stenography at the Royal Institute of Dresden. He compared the development of the French with that of the German stenography, and favoured one of the members of that institute with the result of his comparisons, in a letter bearing date 7th October, 1874. "Before leaving Dresden," it runs, "I should like to express to you, in writing, my warm acknowledgment of the very kind reception with which you and your colleagues of the R.S.I. have been pleased to honour me. There is one established fact, which seems to me to offer at once the highest degree of certainty and interest for the future of stenography, not only in Germany, but throughout the entire world, which is this, that during many years two stenographic systems have alone remained actually in practice among you—the system, namely, of Gabelsberger and that of Stolze. It is between these two systems alone that the struggle exists, and everything leads to the belief that the struggle will terminate in the near and exclusive triumph of Gabelsberger, which has been twenty-five years adopted by the

Royal Stenographic Institute of Saxony, and circulates to-day to an extent which appears to be much more considerable than that of the system of Stolze.* The fact of the reduction to two systems of the application of shorthand, and the very ardour of the contest which reigns, and which is continued, to win victory for one or the other, prove clearly that the necessity of the unity of stenographic writing has long since reached in Germany the condition of a truth not simply theoretical, but essentially practical. It is owing to this unity of system that it has been possible to organise in Germany such stenographic teaching as that of which the Royal Institute of Saxony has been the first, and is yet to-day the most eminent, promoter. It is due also to this that stenography has become what you call in Germany the commonwealth of all—has conquered at length, after much pain and labour on the part of its first apostles, the exalted station it deserves to occupy among the arts and sciences. The governments of the different parts of Germany have been convinced of the general utility of shorthand: they have encouraged its progress and organised its public teaching, under their patronage and at their cost, with the result that to-day stenography is everywhere in Germany one of the branches, sometimes obligatory, more frequently facultative, of the public instruction. Besides, numerous stenographic associations have been formed for the purposes of propagating stenography, of maintaining a unity of system, of studying all questions of stenographic interest, and of affording, often,

* This is by no means accurate; there are many subordinate systems in use.

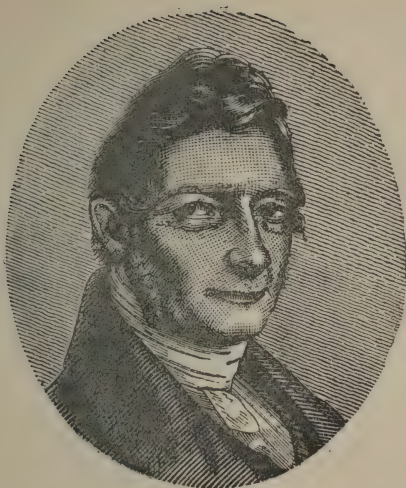
a support, not only moral, but of a material and pecuniary character, with the view of bringing about a practical solution. These associations are busy at their work, and the most important of them are represented by a special journal each. It is, therefore, not astonishing that under this powerful impulse, with such favourable conditions of application, and with that well-known disposition of perseverance characteristically German, the results have proved happy in the extreme, and that to-day stenography in your country counts not by hundreds but by thousands, and that not only amongst the professions styled liberal, but also in all avocations, in the army, in business, in which it is variously used, and, in fine, by all those who appreciate the value of time. We, in France, are far indeed from such a condition of things, and my national *amour-propre* would, I confess, be somewhat wounded at the fact, if the object of our researches were not one of those great and beautiful sciences which are the patrimony and peaceful possession of man universally. Happy possession, fruit of that intelligence for which we are indebted to the divine goodness, and which enfranchises national barriers, unaffected by any other tribute than that of a becoming acknowledgment to those amongst our kind, who, guided by their love of humanity and a superior understanding, have been able to take the lead in discovering and in dispensing to us with liberal hand these unsullied gifts" (*Ces richesses sans tache*).

To deal, however, somewhat in detail with the German systems, we give now, first the alphabet of Gabelsberger, which is as follows.

Voyelles: a . [a] , i . [i] , y / [y] , ou ~ . e / .
 ei / [ey] , ai ~ , oe - , eu - . oeu ~ , o ~ .
 au ~ , u ~ , ui ~ , oi ~ [oua ~] , ie / [e] :

Consonnes: b ~ , c ~ [c] , ch ~ [x] , d ~ , f ~ ,
 g ~ , h ~ , j ~ , k ~ , l ~ [mouillée] , [l] .
 m ~ , n ~ , n [mouillée] ~ , un [um] ~ , p ~ [q] ?
 r ~ , s ~ , t / [t] , v ~ , w ~ , x ~ , y ~ , sp ~ , br ~ ,
 gr ~ , spr ~ , mb ~ .

Gabelsberger was born at Munich on the 8th February 1789. His father, who was an instrument maker, dying while the son, destined to so much honour, was yet of tender years, and the family being left in rather straitened circumstances, the brothers of a convent at Attel provided an education for the young orphan. At the age of nineteen, having made but a short stay at the university, on account both of a dangerous illness and of slender resources, he succeeded in obtaining a situation in the office of the Administration Générale des E'tablissements de Bienfaisance. In 1823 he became secretary to the Minister of the Interior, and subsequently he held a post in the office of the Statist to the Treasury. His leisure he employed in the study of science, of caligraphy, and of lithography. With reference to the invention of his stenography, his own narration is:—"In 1817, when I



FRANZ XAVER GABELSBERGER.

Handwritten:
 1820
 1821
 1822
 1823
 1824

Handwritten:
 1825
 1826
 1827
 1828
 1829

Gabelsberger's Motto.

Idee und Wort im Flug' der
Zeit

An's Räumliche zu binden
Sucht ich mit ernster Thätig-
keit

Ein Mittel zu ergründen.

Und was ich fand, das gab
ich hin

Um Nutzen zu verbreiten.

O möge stets ein gleicher Sinn

Auch meine Schüler leiten!

commenced of my own impulse to set about the construction of a new system of stenography, I had no other aim than that of making myself of service to the chief public functionaries, in lightening their labours in such a way that I might manage, by the help of such a writing, either to take down on the spot certain fragments, or, on occasions of less importance, to note simply their views, so as afterwards to accomplish the rest myself. But at that time my project received no support. Fifteen years passed before my idea met with the man who put it in execution (Minister Ludwig, Prince d'Oettingen-Wallerstein), and who not only perceived the utility of this system, but knew also how to put it to good purpose. While thus I had not entirely abandoned my object, which was of a provisional nature, and while I was working away at it, principally from inclination, during my spare time, the new Bavarian Constitution of the 26th May 1818 came into force, and a convocation of the chief states for the year 1819 was pushed forward. Then I began thinking that I might, by means of my art, which I had pursued till then without any particular object, render myself serviceable, for I knew from the newspapers that in France and in England shorthand writers were employed in the Chambers for the reproduction of the debates. It was only then I commenced to apply myself more seriously to my system."

The state of his system at this time, as Gabelsberger himself admits, was one of considerable inadequacy, or rather imperfection, but ten years later, the work having progressed, and the groundwork being prudent, it was honoured with the unanimous approbation of a section of

the Bavarian Academy of Sciences, to whose examination it had been submitted by an order of the Minister of the Interior. The report was extremely flattering to Gabelsberger, and must have consoled him for many a puzzled hour. It commended the rare practical good sense, and the great talent which his work throughout displayed; it particularly dwelt on the superiority of our author's systems to the English ones in following the common writing, and testified to the rapidity and precision with which he and his pupils wrote, and the sureness and ease with which they afterwards read over each other's notes. Truly a most satisfactory report. I venture to say that there is no system in use in this country, except Gurney's, and I am sceptical as to the "sureness or ease," even in the case of Gurney's, which would come out of such an examination rigorously conducted, with any very great credit, not to dream of saying with the same honour. The concluding portion of the report was to the effect that the secretary was perfectly qualified for the discharge of the proposed functions, and the Academy recommended Gabelsberger to the favourable consideration of the King. In 1834, Gabelsberger published an introduction to the German Redezeichen-Kunst, or art of speech signs, the book consisting of not less than 560 pages in quarto, and necessitating an expense of some £130 sterling. On the 4th of January 1849, an attack of apoplexy terminated his devoted life, the sad event happening as he was walking in the street (Theatiner-Schwabinger Strasse) opposite the Russian Embassy. The Chamber of Deputies, at a public sitting, voted an expres-

sion of regret for Gabelsberger, and Deputy Müller pronounced an *éloge* to his memory. The commune of Munich honoured their great citizen by ordaining that his tomb should never be destroyed, and by calling after him the street where he had lived to the very end of his days. To-day his system is taught with ardour in all the principal German States and Duchies. For the year 1874-75 the number of pupils in this stenography amounted to 16,449, belonging to 608 establishments, and receiving lessons from 779 professors. Besides the public pupils, there were 4,660 persons under private tutors of this same system. Altogether there are 249 societies for the propagation of the Gabelsbergian shorthand, and at the head of these is the society of Leipsic.*

Let us now turn to the next most distinguished amongst German authors of swift-writing. The author of the most successful rival system to that of Gabelsberger, namely, Henri Guillaume Stolze, was born in Berlin on the 20th May 1798, and was from 1852 until his death, which took place in 1867, president of the Stenographic Bureau of the Prussian Chamber of Deputies. His system, which is disseminated by no less than sixty associations in Germany, and five monthly journals, saw the light in 1841. The work—which claims to be superior to Gabelsberger's, without, as it seems to us, good ground—undoubtedly displays in many of the forms a striking

* It is not Gabelsberger's but Stolze's system which is used in the Prussian Chamber. This, however, is the sole exception to the official use of Gabelsberger's in Germany.

A fourth system, that of Auguste Lehmann, published in Berlin in 1875, under the title of *Stenotachygraphie*, and which the projector is sparing no exertions to spread far and wide, is deserving, perhaps of special mention. Lehmann, in August last (1881), in his journal, called the *Steno-Tachygraph*, adapted his system to the English language, his alphabet in English and German being pretty much the same. The alphabet is as follows:—

2 m, cf, i w, cb, ep,
1 l, 1 s, 1 n, 1 g, st,
2 ch, sh, 1 r, 1 g, 1 f, 1 y,
2 sh, 1 st, sh & th, 1 z, 1 x, & qu.

Vowel and consonant together, of Lehmann, are shown in the following:—

Wm. W. E. - 2 V. 82 f. 0 R.
L. v. L. C. C. v. 0 g. 1 u. p. h. k. - 0 b.
S. r.

[Freudlos in der Freuden Fülle, ungesellig und allein, wandelte Kassandra stille in Apollos Lorberhain. In des Waldes tiefste Gründe flüchtete die Seherin, und sie warf die Priesterbinde zu der Erde zürnend hin.]

The uniformity with which, by the great host of German shorthand authors, the general plan of Gabelsberger has been followed is instructive, and suggests the reflection

that in our own country, too, few writers on the subject have left the beaten track of the more early authors. There is one circumstance, however, which calls for particular observation here, and that is this—that though Gabelsberger is sometimes, if not nearly always, in his own country, credited with being the first who adopted, in the construction of a shorthand system, a set of alphabetical characters all on the one slope, he was anticipated in this by Roe, Oxley, and Adams in England, and, so far as the publication of his system goes, by Fayet in France. But what is very singular is, that while these systems devoted to the slope writing found, through the aberration of chance or the predilections of teachers, no acceptance in England, but were overwhelmed by the host of systems which pursued the geometrical plan, this same principle was warmly and eagerly adopted abroad, and received especial commendation from the first learned body deputed in Germany to examine into the subject. Further, since then (1829; Report of the Bavarian Academy), wherever Governmental committees have been appointed to examine the subject they have almost invariably reported in favour of this principle as exemplified in the Gabelsbergian method. Still, many of the earlier systems in Germany, as Mosengeil's, Horstig's, Leo's, Danzer's, Berthold's, Leichtlen's, Stark's, Brede's, Norvak's, Billharz', Cammerer's, Schmitt's, Binder's, and Fischback's, proceeded on the old English or geometrical styles. It may, however, be observed that even in these earlier attempts there is discernible a disposition towards elasticity in the writing rather incongruous and foreign to the

general appearance usually presented by writing composed of the geometrical strokes and curves.

Again, subsequent to the introduction by Gabelsberger of the sloped characters, though the authors who have followed him have commonly adopted in their systems this principle of using characters all having the same slope, there have been exceptions to the rule. We have, for example, Kerndörffer, who adopted the letters of the Tironian alphabet; then another, a writer under the initials of E. M. R. R.; and next Frédérick Kahle, who reverted to the geometric notation.

Sophie Scott's Homographie, which resembles John of Tilbury's, being composed of a straight stroke varied by adjoining dots and dashes, also the system published in the *Illustrated Gazette* of Leipzig, in 1850, and Joseph Hauser's, of Salzburg, must equally be adduced as exceptions to the general current of German shorthand writing. Though anterior to Gabelsberger's, namely, in 1826, we should not omit to name the dot and dash system of Erdmann's, of which that published by Mr. James A. Noble* seems to be an unconscious imitation.

Before concluding our chapter on the German systems, we must revert to the rules by which we proposed to test the merits of any shorthand. These rules were given in a previous chapter—at least, two of them, namely: first, the distinct representation of every letter of the alphabet; and second, the use of such marks for the vowels as to enable the writer to embody them in union with the consonants in one and the same unseparated outline.

* Elliot Stock, 1881.

According to these rules, we have measured the merits of our English and French systems, and found our English to be superior. Measuring now the German ones by these same rules, judgment must be given in favour of the Germans. But there is a third—certainly not less important essential of a superior system of shorthand, and which has not yet been given. It is this: *That the characters must all be on the slope of the common writing.* If we admit the justice of these three rules, then the conclusion is altogether irresistible that the German systems, and amongst German systems Gabelsberger's, perhaps, *primus inter pares*, are the best yet offered to the world.*

* Here the system of Professor Carl Faulmann, as emended in 1878, is entitled to considerable distinction, as obviating one of the main objections to Gabelsberger's style, in this, that none of Faulmann's characters begin below the line, as is the case with Gabelsberger's "f." This circumstance tends both to the superior elegance in appearance and the greater apparent ease in writing which Faulmann's presents. Let Gabelsbergians look to their laurels and amend their "f's" and their "l's."

CHAPTER XIII.

SUPPLEMENTARY LISTS OF WRITERS
ON SHORTHAND.

ENGLISH.

Adams, James . . ?	1823	Cadman, Daniel . .	1835
Allen, Jas. Madison .	1872	Carr, Rodham . .	1864
Anonymous ¹ . . .	1716	Carstairs	1829
Anonymous ² . . .	1813	Coleman, Morris . .	1857
Anonymous ³ . . .	1855	Cooke, J. R. . . .	1832
		Cooper, Thompson .	1858
Bailey, Phineas . .	1819		
Becher, Joan Joachim	1661	Davidson, J. Best .	1847
Beck, Cave	1657	Davis, S. W. . . .	1873
Bennett, John . . .	1825	Day, W. H.	1836
Bingham	1821	D'Edmence ⁴ . . .	1864
Bobbett, J. H. . . .	1815	Delaines ⁵	(no date)
Bradley, G.	1843	Dircks, Henry . . .	1865
Buc, Sir Geo. . . .	1612	Dix, Henry	1633
Buck, J. H.	1841	Duncan, E.	1812

¹ "A New Method of Short and Swift Writing."² "Micro-Stenography on Manver's Principles." London.³ "Catechism of Shorthand." London.⁴ "Universal Stenography." Norwood.⁵ "Improved System of Shorthand." London.

Eigston, W. H. . . .	1833	Gibbons	1825
Ellis, A. J. . . .	1848	Gibbs, Philip . . .	1736
Enfield, M. . . .	1826	Gibson-Westby ⁶ . .	1882
Everrett, Rob. . .	1816	Gourand, Francis .	1850
Eyre, G.	1840	Granville ⁷	(no date)
Facy, William . . .	1672	Grellet ⁸	(no date)
Falconer, John . .	1685	Green, Charles . .	1824
Fancutt, J. . . .	1840	Guest, E.	1882
Farr, Richard . . .	1819	Guy	1809
Feeny ¹	1835	Hall, W.	1864
Floyd, A.	1818	Hammond, D. . . .	1855
Folkingham, W . .	1620	Harding, W. . . .	1825
Forster, T. C. . . .	1838	Hargreaves, John .	1841
Franc, F. ²	1840	Harrison, William .	1809
Freeman, John . . .	1845	Hart ⁹	1569
Gainsford, Thomas .	1616	Harwin, William ¹⁰	{ 1800
Galloway, John . .	1837		{ 1809
Gard	1803	Heath, Thomas . .	1664
Gardiner, William ³ ?	1817	Heath, D. W. . . .	1854
Gardiner, W. ⁴ . . .	1836	Hinton, E. ¹¹ . . .	1826
Gardner, J.	1844	Howe, Thomas . . .	1836
Gardner, J. K. . . .	1868	Hunter, Andrew . .	1819
George, J. ⁵	1835	Huxham	1856

¹ "Improved Edition of Wood's Shorthand." London.

² Edinburgh, 1838; London, 1840.

³ "The Multum in Parvo."

⁴ Taught at Nelson Place, Glasgow, about the date given. Mr. Gardiner was a newspaper reporter; his system was stenographic.

⁵ "Stenography, or Shorthand made Easy," &c. London.

⁶ "Early Systems." London.

⁷ "New System of Shorthand."

⁸ "Pocket Shorthand."

⁹ "Orthography." London.

¹⁰ On a new methodical plan designed from a small circle, semi-circle, right line, and point; every letter formed for joining and continuation, to which are added the principles for writing modern Roundhands. Norwich.

¹¹ Of Trinity Hall, Cambridge. London

Jackson, George ¹	1823	Norman, Henry ⁵	1869
Jones, John ²	1701	Nye, James ⁶	1839
Kelly ³	1820	Odell (Taylor's)	1860
Kitchingman	1815, 1828	Oliver, William	1852
Knight	1828	Ostell and Symonds	1804
Langdale, T.	1825	Parker, Thomas	1841
Latham, Charles	1828	Parsons, Alfred ⁷	1875
Leonard, S. W.	1838	Peacock, Anthony	1826
Lyle, W.	1856	Pecock, R.?	1490
Lucas, Bristol	—	Peck, Francis	1779
Macdougall, Duncan	1855	Perkin ⁸	1833
Mackenzie, Eneas	—	Petree, Henry	1621
Manger	1819	Plumb, W. ⁹	1850
Marry, Joannes	1407	Postello, Tract de	1597
McCombe, John	1856	Ratcliff ¹⁰	1688
Miller, John ⁴	1820	Reehorst, T.	1868
Moncrieff, Glasgow	1881	Ridpath, George	1687
Moon, John	1822	Ritchie, Wallace ¹¹	1875
Needham, C. R.	1855	Roofe, R.	1835
Nelson, J.	1836	Rundell ¹²	1871
Nelson, J.	1854	"Selenus Gustavus"	1624
Nightingale	1823	Selwin, William	1847
Noble, James A.	1881		

¹ Two new systems. London.

² "Practical Phonography."

³ "Manual of Shorthand, or Reporter's Assistant." London.

⁴ "Flying Pen," MS.

⁵ "Aids to Shorthand."

⁶ "A Shorthand Dictionary." London.

⁷ "A New and Easy System of Shorthand." London.

⁸ "Cryptography." London.

⁹ "The Alphabet of Language." London.

¹⁰ Ratcliff, following in the footsteps of Wynkin de Worde, who improved our early abbreviating system, was the first to propose in our language the omission of vowels.

¹¹ "Abbreviated Longhand." London.

¹² "Civil Service Shorthand."

Sexton, Charles	1842	Upington, H.	1825
Shiletto	1845	Vale, B.	1808
Shorter, Robert ¹	1840	Ventris, E.	1837
Snaith, Joseph	1847	Walis, J. ³	1875
Somerset (see 2,428 Har- leian MSS., British Mu- seum).		Walker, C.	1823
Soper, E.	1856	Wallis, John	1788
Sproat	1857	Webster	1836
Staines (De)	1842	Wells, John	1834
Stones, A. W.	1815	Whitehead, W. ⁴	1835
		W lliams'	1804
Tear, Leaming W.	1852	Willoughby	? 1621
Templeton.	1840	Wills, G. H.	1875
Todd, A. ²	? 1603	Wilson, William	1846
Towndrow, Thomas	1831	Woodhouse, S. S.	1842
Tyson, A. G.	1838	Young, Murdo ⁵	1869

FRENCH.

“Alphabet, Le parfait, du Curé de St. Laurent.” 1787.

Aimé-Paris, “Exposé des principes de la nouvelle méthode de sténographie professée en six leçons.” Paris, 1822.

Aimé-Paris et Henri Queyras, “La sténographie popularisée.” Paris, 1862.

¹ “Shorthand Writer; Latin, French, and Shorthand Combined.”

² “The Universal A. B. C.”

³ “Musical Shorthand for the Representation of Harmony as well as Melody.” Ryde.

⁴ “Shorthand Improved; or a New and Practical System of Stenography, based upon Principles so brief, &c. as to enable the writer to accomplish the task of following a Speaker with one-third less inflections of the pen than by the most popular Systems of the present day.”

⁵ “Readable Shorthand, Self-taught: being a System by which People can teach themselves,” &c. London: Edward Stanford, Charing Cross.

Anonyme—

“Méthode Aimé-Paris.” Montmartre, sans date.

Caen (avec neuf signes pouvant surpasser la rapidité de la voix). No date.

Geneva. No date.

Paris, 1863. Taylor's.

Nancy. Taylor and Bertin's.

“Sténographie, cours en dix leçons, par un des sténographes de *Moniteur*. Paris, 1837.

“Nouvelle sténographie universelle, la seule classique approuvée en séance du conseil royal de l'instruction publique.” Paris, 1845.

“La sténographie enseignée en une leçon, ou l'art d'écrire aussi vite que la parole, réduite à quatre signes,” &c. Paris, 1840.

Marseille, 1827.

“Nouveau système de phonographie démontré en deux leçons.” Paris, 1826.

“Sténographie de Taylor, la seule reconnue pour sa simplicité et sa célérité.” Nantes, 1838

Brenas, “La sténographie ordinaire, extrêmement expéditive.” Paris, 1869.

Bazin, “La sténographie bien apprise sans maître et très vite sue, même par les enfants. Nouveau système tachygraphique bien plus rapide que la parole.” Versailles, 1871

Bertin, Theodore-Pierre. Paris, 1792. Taylor's system.

Blanc, Honore, “Okygraphie, ou l'art de fixer par écrit tous les sons de la parole avec autant de facilité, de promptitude et de clarté que la bouche les exprime.” Paris, 1801, 1808, 1819.

Bouclon, Adolphe De, “La sténographie Bouclon rationnelle, basée sur les organes de prononciation,” &c. Paris, 1869. Aimé-Paris système.

- Boulanger, A.-I., "Sténographie rationnelle, et réduite à la plus simple expression." Paris, 1877.
- Briggett, Josua, "Ecriture tachygraphique et cryptographique." La Haye, 1800.
- Brouaye, "Méthode de sténographie syllabique, par monogrammes et sans traits parasites." Amiens, 1818.
- Calmus, "Neotypographie, ou nouvelle méthode de lecture écriture, orthographie, sténographie, télégraphie universelles par l'anatomie de la voix et la régénération d'écriture." Paris, 1863.
- Carpentier, fils, "Sténographie, inventée par S. Taylor, applicable à tous les idiomes, adaptée à la langue française par Bertin, et mise à la portée de tout le monde, avec quelques changements et améliorations." Paris, 1832.
- Castilho, J.-F. De, et A.-M. De, "Traité de sténographie," 2e édition. Tarascon, 1835.
- Cattet et Gardet l'aîné, "L'art d'écrire aussi vite qu'on parle." Paris, 1800.
- Chesnier, D. C. (Duchesne), "Les hiéroglyphes français, ou méthode figurative appliquée à l'instruction primaire," &c. Paris, 1843.
- Clément, "La sténographie." Paris, 1800 ; Marseille, 1835.
- Clouzet, P. A., "Résumé des principes de la sténographie, ou l'art d'écrire aussi vite que l'on parle." Paris, 1828. Système de Aimé-Paris.
- Combes, V., "L'art d'écrire aussi vite qu'on parle, ou exposé méthodique et raisonné des principes de la tachygraphie inventée par M. Coulon-Thevenot." 1818.
- Contet, Timothée, "Phonographie." Paris, 1865.
- Colomb-Menard, Ed., "Quatre nouveaux systèmes différents de sténographie." Montpellier, 1850.
- Conrot, A. C., "Méthode de lecture sténographique." Sedan, 1850.

- Couvrat, "Nouveaux éléments de sténographie à l'usage des maisons d'instruction, des étudiants et des journalistes." Paris, 1846.
- Dasseville, B. H., "Traité de dassevillégraphie, ou l'art de peindre sa pensée aussi vite que la parole." Rouen, 1844.
- Dehée, L'abbé, "Essai d'alphométrie, ou la théorie des lignes unitives appliquée à la sténographie." Paris, 1842.
- Delaunay, A., "Discours sur la sténographie." Paris, 1866, (and five subsequent publications, the last being entitled "Cours de sténographie; méthode Prévost-Delaunay." Paris, 1878).
- Desmanest, A. T., "Phonographie sténographique" Paris, 1827.
- Demortier, Henri, "Nouvelle méthode abrégée de sténographie, la plus facile et la plus simple qu'existe." 25 centimes. Without date.
- Drouet, Eugène, "La sténographie rendu facile. Cours élémentaire méthodique et progressif de sténographie d'après la système de M. Auguste Grosselin ex-sténographe réviseur au Corps Legislatif." Paris, no date.
- Dublar, L.-J., "Zigzagraphie alphabétique, ou écriture sténographique au moyen des lettres usuelles, pour tracer les sons aussi vite que la parole, mise à la portée de tout le monde" Paris, 1833.
- Dubois, Joseph, "Sténographie usuelle, manière d'abrégér l'écriture ordinaire." Paris, 1835, 1842.
- Dujardin, F., "Essai sur la sténographie." Paris, 1834.
- Dumont, P., "Éléments de sténographie, ou art d'écrire aussi vite que l'on parle." Paris, 1843.
- Durand, J.-S., "Nouveau traité de sténographie." Toulouse, 1867.
- Dutertre. Paris, 1828, 1829 and 1831. (Based on the best English systems)

- Eisenmenger, Michael, "Sténographie, nouveau système." Strasbourg, 1841 and 1842.
- Feutry, "Manuel tironien." Paris, 1775.
- Fontaine, Léon, "Sténographie; résumé des leçons faites aux cours de l'Association polytechnique." Paris, 1876.
- Gaillard, A., "Sténographie, art d'écrire aussi vite que la parole." Paris, no date.
- Gallas, F., "Nouvellement méthode de sténographie." 1850.
- Gallet, Gustave, "Cours pratique de sténographie, le plus simple en même temps le plus complet de ceux parus jusqu'à ce jour." Neuchâtel, 1877.
- Gensoul, H., "Notice sur une presse sténographique destinée à écrire mécaniquement avec la vitesse de la parole et pouvant s'appliquer avec avantage aux transmissions télégraphiques." Bagnols, 1869.
- Gillet-Damitte, "Éléments de sténographie." Paris, 1849.
- Godefroy, "Okygraphie méthodique, ou système régulier de caractères abrégiateurs." Paris, 1802.
- Gourgu, Clément, "Sémiographie, ou sténographie perfectionnée." Lyon, 1866.
- Grandpierre, "Méthode Jacotot, la sténographie mise à la portée de tout le monde." Paris, 1832.
- Grosse, Henri, "Manuel de la sténographie rationnelle de Leopold A.-F. Arends, à l'usage des écoles et des autodidactes, méthode appropriée à la langue française." Berlin—Paris, 1873.
- Grunbaum, Maximilien, "Sténographie perfectionnée d'après les améliorations les plus récentes du système universel de F. X. Gabelsberger." Pesth—Paris. No date.
- Gruson, Pottier, "La sténographie des gens du monde apprise sans maître. Méthode Aimé-Paris." Paris, 1846.
- Guégan, Henri, "Analyse de la tachygraphie française." Paris, 1817 and 1818.

Guénin, L.-P., "Cours de sténographie à l'usage des élèves des lycées, collèges, pensionnats de jeunes garçons ou de jeunes filles, ainsi que toutes les personnes, qui aux cours, conférences, réunions publiques, &c., veulent suivre la parole des orateurs." Méthode Conen de Prépéan et de Aimé-Paris. Paris, 1870 and 1879.

Halter, Edouard, "Écriture sténographique universelle. Les principes de la sténographie de Gabelsberger appliqués au français." Strasbourg, 1877.

Henry, Louis D', chimiste, "Sténographie usuelle, ou écriture phonétique complète et rapide de tous les sons et articulations de la langue française." Paris, 1880.

Herman, André, "Sténographie; application des moyens abrégiateurs aux caractères de l'écriture usuelle." Paris, 1859 and 1876.

Heurtel, Armand, "Sténographie de direction." Rouen, 1868.

Hue, L., "Abrégé des principes de la tachygraphie." Caen, 1802.

Jomard, "Rapport à la Société d'Encouragement." Paris, 4 Mai, 1831.

L. N., "La sténographie logique soigneusement analysée et démontrée." Paris, 1854.

Laffaile, Jules, "Sténographie française." Paris, 1868.

Lagache, C. D., "La sténographie, ou l'art d'écrire aussi vite que l'on parle." Amiens, Paris, 1829.

Lagleize, J.-L., "Sténographie classique pouvant s'apprendre sans maître." Aire (Landes), 1874.

Latreille, Edouard De, "La sténographie, méthode claire et facile pour apprendre, sans maître, à écrire aussi vite que l'on parle." Paris, 1879.

Lefèvre, A., "Sténographie phonétique en une seule leçon." Paris, date incertain.

Lemarchand. Paris, 1849, 1861, 1873, and 1875.

- Lemoine, Aug., "Cours de sténographie; l'art d'écrire abrégé d'après la méthode suivie à l'Assemblée." Nîmes, 1849, 1863, 1864, and 1868.
- Leroy, "Eugéniographie, nouvelle méthode de sténographie." Noyon, 1856.
- Leuge, Ed. D., "Sténographie élémentaire; nouvelle méthode d'écriture aussi expéditive que la parole." Paris, 1832.
- Linage, Gustave De, "Tableau de sténographie de Conen de Prépéan." Grenoble, no date.
- Mahie, J. M., "La clef du sténographie, ou l'art d'écrire aussi vite que la parole." Paris, 1818. Bertin-Taylor.
- Main, T. H., "Echographie universelle, ou nouvelle écriture abrégée, très facile à lire et avec laquelle on peut suivre un orateur dans toutes les langues que l'on sait." Paris, 1812.
- Martin, Lombard, "Sténographie, méthode américaine pour apprendre sans maître, en théorie et en pratique, à écrire aussi vite que la parole." Paris, 1866.
- Midy, E., "Sténographie nouvelle." Paris, 1839.
- Mignon, "Sténographie phonétique, lue en cinq minutes, apprise en deux heures." Paris, 1874.
- Montet, E., "Sténographie universelle." Marseille, no date.
- Montigny, "Sténographie méthodique." Paris, 1799, 1805, and 1807.
- Montry, De A. Toulouse, 1835.
- Paget, L'abbé, "L'Okygraphie sacrée, ou nouveau cours de sténographie gallico-latine." Lyons, 1841.
- Paoli, "Méthode de sténographie; système Aimé-Paris." Amiens, 1867.
- Patey, "Tachéographie, ou tachygraphie française. Méthode nouvelle abrégée et facile pour apprendre soi-même, et dans l'espace de quelques jours, l'art d'écrire aussi vite que l'on parle," &c. Paris, 1818, 1820, 1829, 1832, 1840, 1843, and 1862. Coulon de Thavenot's.

- Pelletier, "Sténographie, rendant toutes les émissions de la voix, améliorée." Paris, 1851.
- Pelletier, Adolphe, "Nouveau système de sténographie sur portées horizontales ou verticales, réduisant de moitié l'ancien système et de cinq sixièmes l'écriture ordinaire." Marseille, 1872 and 1873.
- Petitpoisson, "La sténographie, ou l'art d'écrire aussi vite que l'on parle, suivie de le Chiologie, ou l'art de converser avec les mains." Paris, 1826.
- Picard, or Picart, P., "Traité de sténographie au moyen de caractères mobiles, ou la sténo-typographie." Epernay, 1834.
- Pillon, F. L., "Sténographie, perfectionnée et mise à la portée de toutes les intelligences." Paris, 1847. (Pré-vost's system.)
- Poudra, Ch. F., "Sténographie des sténographies." Paris, 1841.
- Pront, Adrien, "Pasi-sténographie." Paris, 1797.
- Puschkin, Alexandre, "Cours pratique de sténographie universelle d'après le système de Gabelsberger." Genève, Paris, 1863.
- Regambert, Amable, "Sténographie ; système simple et facile d'écriture abrégée. Montpellier, 1838.
- Ricolleau, "Méthode de sténographie." Guise, 1868.
- Roby, A., "La sténographie sans maître, ou l'art d'écrire aussi vite que l'on parle enseigné en dix leçons, d'après le système le plus simple et le plus rationnel. Paris, 1868. (Based on Aimé-Paris and Henri Queyras.)
- Roger, J., "Nouveau traité de sténographie qui apprend cet art merveilleux sans le besoin d'un maître." Carcassonne, 1858.
- Rundell, J.-B., "Méthode rapide et facile d'écrire le français comme on le parle, au moyen d'un alphabet à la fois cursif et sténographique." London, Trübner & Co., 1876.

- Sancey, L. S., "Sténographie; méthode nouvelle pour apprendre l'art d'écrire aussi vite que la parole." Strasbourg, 1845.
- Sarnegue, J., "Sténographie classique, ou l'art d'écrire aussi vite qu'on parle." Saint-Brieuc, 1851.
- Silvin, Maurice, "Traité élémentaire de sténographie, ou l'art d'écrire aussi vite qu'on parle." Lyons, 1838 and 1868.
- Stella de Saxe, F., "Traité de sténographie française." 1864.
- Taillian, Wilhelm Leo, "La clé du concept et de l'intellect, ou sténographie mnémotechnique pasigraphie." Marseille, 1870.
- Tardif, Jules, "Mémoire sur les notes tironiennes," inséré dans le choix de mémoires présentés par divers savants à l'Académie des Inscriptions, tom. III. de la 2^e série.
- Tellier le, Ed., "Nouveau système de sténographie." Paris, 1869.
- Thierrymieg, I. J., de Mulhouse, "Phonographie à pente unique, nouveau système d'écriture abrégée." Paris, 1853, 1854, and 1875.
- Thouard, François, "Nouvelle méthode de sténographie par laquelle on peut apprendre, sans maître, en moins d'un mois, l'art d'écrire aussi vite que l'on parle. Ouvrage très utile à presque toutes les classes de la société." 5 francs. Marseille, 1804.
- Tondeur, Charles, "Méthode élémentaire de sténographie." Paris, 1849, 1852, and 1868. Taylor's system
- Tourault, A., "Cours théorique et pratique de sténographie pouvant s'appliquer à toutes les langues." Nantes, 1861 and 1862.
- Toussaint, Michel, "Méthode populaire de sténographie." Paris, 1847.
- Valade, La, "Tachygraphie française, ou l'art d'écrire tous les mots en abrégé." Paris, 1777.

- Vemar, "Sténographie; nouvelle écriture s'enseignant en un quart d'heure." Paris, no date.
- Vidal, E., "La notographie; alphabet universel des sons, méthode nouvelle d'écrire aussi vite que la parole dans toutes les langues." Paris, 1819; Marseille—Paris, 1830, et autres sans date.
- Zalkind-Hourwitz, "Lacographie, ou écriture laconique aussi vite que la parole." Paris, 1811.

GERMAN.

- | | | | |
|---|------|--|------------|
| Adler, Berlin | 1876 | Eicke, Karl, Berlin | 1867 |
| Anders, Julius | 1855 | Ellison, von Nidlef | 1848 |
| Anonymous, "Stenographie Alphabétique." Ludwigsburg | 1858 | E. M. R. R. | 1839 |
| Anonymous, Leipzig | 1747 | Enders | 1819 |
| | | Erdmann, Dresden (dash and dot system) | 1826 |
| | | Erkmann, Görlitz | 1876 |
| Barlowsky, St. C., Cheimnitz | 1867 | Faulmann, Karl, Vienna | 1867, 1878 |
| Baumgarten, Georges, Gröna | 1872 | Felsch, W. Halle | 1860, 1874 |
| Behrendt, H. L. | 1868 | Fischbäck, Pfarrer | 1857 |
| Berthold, Munich | 1819 | Förster, Karl | 1849 |
| Bielcke, Jena | 1684 | Gerbode, F. J., Dr. | 1828 |
| Billhartz, X. | 1838 | Gersdorff, de, P. | 1857 |
| Binder, C. F. | 1855 | Gessner, F. | 1743 |
| Braut, Gustave F. | 1875 | Grote, Auguste, A. | 1861, 1866 |
| B(rede), J. | 1827 | Gunther, K. de, Munich | 1851 |
| Buggel, Nürnberg | 1780 | | |
| Birkner, Nürnberg | 1702 | | |
| Buschendorf | 1796 | | |
| Cheeg, J. G. | 1678 | Halbmeyer, F. G., | 1846, 1859 |
| Danzer | 1801 | Hammer, Innsbruck | 1849 |

Harssdörffer, Ph.	1692	Lamlé	1849, 1859
Hartmann, C. H.	1820	Leichtlen, Freiburg	1819
Hauser, Joseph, Salz- bourg	1860	Leo, F. A.	1797
Heger, I. J., Munich	1858	Mangold, Ludwig, Würtemberg	1877
Heim, Pfarrer, Leip- zig	1819	Michaelis, G.†	1862
Heiniger, Rev. J.	1875	Miethen, J. C.	1712
Henninger, Adolphe, Vienna	1878	Montag, Ign. Bern- hard (no date.)	
Henze, Adolphe, Leipsig	1847	Montfort, A. G.	1855
Höfl, Friedrich	1877	Mosengeil	1797
Horlacher, Gustave, Bâle	1875	Näher, J.	1839
Horstig	1797	Nowak, J.	1834, 1848
Hove, Fried. Heinrich	1648	Penzenkufer, Nürn- berg	1797
Hunkele, Joseph*	1866	Petri, Professor F.E., Fulda	1806
Hüpscher, Julius	1873	Plötz, Würzling	1868
Ineichen, J.	1831	Posener, Paul	1846
Jacobi, Charles, Ber- lin	1852	Rahm, Meinrad, Dres- den	1849
Jordan, M., Dresden	1852	Ramsay, C. A.†	1741
Kahle, Friedrich	1853	Reinicke	1858
Kaiser, Dr. Felix Joseph von	1873	Reischl, Th. Alois	1808
Kerndörffer, H.	1835	Rogol	1852, 1874
Knobel, Fred. Guill., Zurich	1862, 1863	Roller, Henri, Berlin	1875
Kolb F	75	Saling, A., Berlin	1877
		Schott, Gaspar	1665
		Schmid, August	1819

* "Scriptura Universalis." Paderborn, 1866.

† Chef du bureau sténographique de la Chambre de Seigneurs (Berlin). "Nouveau système de sténographie français d'après la méthode Stolze adoptée en Prusse." Berlin—Paris, 1862, 1874.

‡ From the English Version.

Schmidt, H., Stutgard	1876	Velten, W.	1875
Schmitt, Christian	1852	Vogel, Ferd., Berlin	1861
Schreiber, Georges, Jena	1814	Vogel, Aug., Potsdam	1876
Schuster, Lorenz	1874	Wendt, F. M.	1875
Schwartz, Cœl.	1870	Wiencke, J., Hamburg	1874
Schwenter, Professor D., Altdorf	1626	Wiesner, A., Berlin	1851
Scott, Sophie, Vienna	1831	Willems, Henri Leeroff	1874
Stärk, J. F.	1829	Wolf, Adolphe, Prague	1873
Stix, A., Frankfort	1863		
Thon, Dr., Biometrie	1825	Zuppinger, Théodore, Männedorf	1860
Tormin, Rodolphe, Weimar	1870		

ITALIAN.

Amanti, Emilio	1809	Gerardi, Onofrio la Guidara	1875
Bianchini, Felice	1871	Gerin (no date)	
Caterino, Luigi	1822	Grion, Giusto	1849, 1861
Colombetti, P. F.*	1874	Grossi, Fisico Luigi	1810
Consoni, D. Taddeo	1826	Hermet, Leopoldo	1853
Corti, G. B.	1834	Leon, Raimondo Ponze de	1872
Delpino, Fil., Torino	1822	M. A. B.†	1876
Deshaies	1809	Magnaron, A.	1862
Dupuy, C. F.	1826	Marzo, Carlo	1845
Ferrari	1841	Matteucci, Cav. Vitt. Luigi	1848
Forlani, Dr. (Astier's)	1816		
Fumagalli, Guiseppe	1872		

* "Cryptic, steno, phonic, and graphic." Turin.

† "Elementary notions on stenography."

Milanesio, Antonio	Stramucci, Raffaele .	1835
di Casale . . .		1819
Moretti, Enrico . .	Tatafiore, Guiseppe .	1850
Morso, Salvatore . .	Toselli, Giovan-	
	battista	1850
Norlenghi, Leone .		1855
Notarjanni, Gregorio	Valizone, Carlo . .	1858
	Vegezzi, Prof. Marco,*	
Oltrabella, Luigi . .		1873, 1876
	Vincenzo, Pino . .	1811
Roletti, P. Ludivico		
Domenicano . .		1853

LATIN WORKS ON SHORTHAND.

Adelung, J. C. .1759-1769	Funcius, "De Scriptura Veterum Commentatio," Marburg . . .	1737
Bossuyt, J. (an adaptation of Conen de Prépéan's to the Latin tongue) . .	1814	J. S. S. V. D M. . 1666
Carpentier, D. P. .	1747	Kopp, Ulrich Fredericus 1817
Danzer, J. C. (an adaptation of Taylor's system to the Latin tongue) . .	1802	Krause, Carolus . . 1853
Eyk, P. J. W. D. Van	1815	Lateinische Geschmindschreibkunst* 1830
		Lehmann, Oscar . . 1869

* A particularly elegant style.

† F. Gerbode.

Lion, Albertus	1846	Sarpius, Gustave	1829
Lipsius, Justus	1639	Schmitz, Wilhelm (in the "Panstenogra- phikon")	
Mabillon, Johannes	1681	Schulze, Hermann	1872
Mitzschke, Paulus	1875	Shelton, Thomas (translated from the English ver- sion)	1660
Montfaucon de Ber- nardus	1708	Sickel, Th.	1867
Plaseller, J. (Latin stenography on Gabelsberger's principles)	1868	Stephanus, J. A.	1717
Rabe, F.	1717		
Ramsay, C. A.	1681	Trithemius, Johannes	1613

NOTE.—The following writers may also be consulted with profit, as they occasionally advert indirectly to the art of shorthand:—Bacon ("Instrument of Discourse") Des Cartes, Dalgarno, Wilkins (Bishop), Becker, Kircher, Voss, Leibnitz, De Brosses, Blase, Destruitt de Tracy, De Maimeaux, Laromiguière, Changeaux, Letellier, Degerando, Faignet, Toustinius, Lichtenbergius, Maffeus, Binkershoek, Schoenemann, Lessing, Schmidt-Phiseldeck, &c. &c.

SPANISH.

Bas, D. Quintin	1875	Iover, Don Antonio	(no date)
Blanco, Geronimo	1868		
Calvo, Jose	1873	Lopez, Don José Maria	1845
Cantalozella, D. Es- teban Paluzie y	1844		
Grande, Adolfo	? 1874	Marmol, M. del	1828
Guerra, D. Juan Al- varez	1800	Marzal, D. Carlos Maria Gaya y	1873

Mas, D. Cayetano	Pinto, Antonio Aguir-
Cornet 1852	rezabal 1863
Möller-Ingram (Leo-	Somolinos, D. E. R. 1856
pold Arend's) . . 1870	
Parody, Guill., Buenos	Villaseñor, D. Ricard 1870
Ayres 1864	
Peras, D. José Rivas	Zamacolla, D. An-
1857, 1863	tonio de Iza . . 1840



W. E. SCOVIL.

CHAPTER XIV.

AMERICAN SHORTHAND.

OF this article, properly speaking, there appears to be none—at least of indisputably indigenous growth.

We have, it is true, mention made by Benjamin Franklin,* of a shorthand in which he was instructed by his uncle, a tanner in London, and who had, as Benjamin supposed, himself invented this system. "John," he says, "my next uncle, was bred a tanner, serving an apprenticeship in London. He left behind him two quarto volumes of MSS. of his own poetry, consisting of fugitive pieces addressed to his friends. He had invented a shorthand of his own, which he taught me, but not having practised it, I have now forgotten it. He was a very pious man, and an assiduous attendant at the sermons of the best preachers, which he reduced to writing according to his method, and had thus collected several volumes of them."

Notwithstanding, however, the existence of this, and

* Memoirs of his life, vol. ii. p. 2.

not a few other systems in America long anterior to the introduction there of modern phonography, such as those of Ralph Fogg, of President Holyoke, of Samuel Parris, of Joseph Barnes (Phonography, 1691), it does seem that the Americans, although the most youthful and vigorous, and in many branches of human activity the most inventive people in the world, are till to-day, in spite of the exertions of their Grahams, their Munsons, their Grays, Lindsleys, and Uphams, unpossessed of any system of shorthand peculiarly or properly their own.

American shorthand is based partly on English stenography and partly on English phonography. So close, indeed, is the resemblance in the two best known rivals in the phonographic publication way, presented by the systems of Munson and Graham, to that of the English precursor of both, that the latter has been able, as we understand, to prevent the sale of these writers' books in England. According, however, to one of these enterprising men, "it is idle for Isaac Pitman to talk of prohibiting the sale of books so essentially different from his own, and embodying a system so much superior to his." "We shall go on," he continues, "selling the American books to all who desire them, and shall take steps to make their existence more widely known to the British public."

But there is one system, the invention of a Canadian minister, a portrait of whose son precedes this chapter, which, though we do not presume to say it is superior to every other system practised in America, does yet appear to us to deserve, more than any of those with which

we are acquainted, and which circulate in the northern portion of that continent, the appellation of originality.*

* The subject of our present sketch, W. E. Scovil, whom we have the pleasure of presenting, is the son of the late Rev. W. E. Scovil, the inventor of the system which bears his name. He was born January 3rd, 1843, and is, therefore, thirty-seven years of age. He received a liberal education at King's College, Windsor, Nova Scotia.

Upon leaving college he engaged in the profession of teaching at St. John, N.B., where he remained nine years. While here he founded the "King Street Academy," which, under his supervision, grew from a small institution to one of the principal academies of the place. Upon the introduction of the Free School System in Canada the Academy was purchased by the Government, and the Academy buildings were totally destroyed in the great fire in 1866.

In 1867, after many years of investigation and experiment, the Scovil system of shorthand was brought before the public, and soon became widely known in the Dominion. Seeing the success it had achieved upon its introduction in Canada, the subject of this sketch came to this country in 1871, for the purpose of introducing the system in the United States. The success with which his efforts were crowned was flattering in the extreme. On his arrival in this country there was not a Scovil writer to be found in it. Now they are to be found in nearly all of the principal cities of the Union. The Text Book has passed through ten editions, and has aggregated a sale of over ten thousand copies. In 1872 Mr. Scovil entered the law office of Lord, Day & Lord, Attorneys for the Equitable Life Insurance Society of the United States—one of the largest law offices in the east, and too well known to require further mention here. He has remained in the capacity of official stenographer to the above firm to the present time, and has seen the business grow to such an extent that, when but a few years ago his services only were needed, two additional stenographers are now kept constantly employed.

At the early age of nine he was taught the system by his father, and has continued to write it to the present time in the form it was originally taught him. It is seldom he adopts a contraction or abbreviation—making up by his skill in mechanical execution what others gain by the adoption of phrasing and contraction.

Outside of his labour in developing and introducing the beautiful system (of which he is an able exponent) and his well-earned reputation as a stenographer, Mr. Scovil has given to the world a number of valuable productions from his pen, which at once show him to be a

SCOVIL'S SHORTHAND.

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TRANSLATION.

"Shorthand is capable of imparting so many advantages to persons in almost every situation of life and is man of no ordinary ability—two especially, entitled *Anglo-Saxon Civilization*, a paper read before the Bryant Literary Association, of which he is Vice-President, December 1879, and an *Argument in Favour of the English Form of Government*. They indicate not only an extensive knowledge of history and English literature, but a perfect familiarity with the more abstruse subject of law.

Mr. S. joined Masonic Order in 1876, and was elected Junior Warden of Citizen's Lodge 620 F. and A. M. the following year.

He is eminently a self-made man, and all that he has accomplished thus far has been earned by steady work, unflagging energy, and unflinching devotion to principle, and he is justly entitled to the high regard and esteem of his many friends and admirers.—*Shorthand Review*.

of such extensive utility to society that it is justly a matter of surprise that it has not attracted a greater share of attention and been more generally practised. With a view to excite a livelier interest in its progress and to induce those who have leisure to engage with ardour in the study of it, we shall point out a few of the benefits resulting from it."

This plan, like most that have had a long existence in any country, was the result of not a few years labours. Mr. W. E. Scovil, a minister of the Gospel, as we are informed, took no less than forty years to construct it. Scovil's is not phonetic.

Leaving, for the present, Mr. Scovil, and going back to those systems which are phonetic, or are said to be so, the testimonies which are paraded, trumpeted, and drummed in recommendation of them severally are just about as perplexing to the uninformed reader as they are satisfactory, no doubt, to their respective authors. "Standard," says one of these *ex cathedra* effusions—clergymen figure pretty largely as the composers of such superlative guarantees—"Standard, or American Phonography, is now acknowledged by the most accomplished phonographers to be the best system of shorthand writing that has ever been offered to the world. In the adaptation of its characters to the sounds of our language, in its legibility, in its powers of contraction, in the rapidity with which it can be written, in the logical and convenient arrangement of its principles, and in its easy acquisition, it immeasurably surpasses every other system of shorthand." This may be taken as one of the

most moderate laudations of his system, for the advertising of which Mr. Graham deigns to pay. The other author, Munson, has a magazine of his own, in which ample attention of no depreciatory kind is paid to what his opponents call Munsonography. Here the value of the *Complete Phonographer*, price two dollars, is fully spread to view. The terms of praise are of the same fulsome kind. In spite of these praises, Graham tells Munson that his book is only fit for the "waste-basket of inferior and comparatively worthless systems"; while *Browne's Phonographic Monthly* seeks to soothe Munson, for treading heavily on his corns, by this salve:—"We have not hesitated," says the editor, "to show up frauds and pretenders—and Graham, the greatest of them all, has been unmasked by us."

But if Mr. Munson objects to fair experiments on his own system, he does not hesitate to criticise his opponents. Here is what he says of Gray's system:—"Professor Gray's 'lightning system,' by its presumptuous name, suggests the idea of humbuggery." Perhaps the excessive praise, as excessive as it is unwarranted, bestowed on each of these phonetic and other plans "across the water," is not an unmixed evil. Obviously the object is to sell the book; but it has apparently necessitated the institution of an independent journal to criticise these systems, expose unfounded pretensions, and help forward such as are able to stand the touchstone of trial. This is done by *Browne's Phonographic Monthly*, which furnishes its readers with *facsimile* notes of shorthand-writers and authors, and thus affords, to all who desire the information,

one of the very best possible means of ascertaining what are the true merits of any such production.

But to pursue our inquiries. It will be seen that in America, as in England and France—to a lesser extent in the latter—the competition in shorthand is between systems that are phonetic and those that are not—those, that is to say, that proceed mainly on the principle of spelling. To express it in the words of Mr. Scovil, “this system is not phonetic, except in cases where words are thereby shortened, thus securing the main advantage of phonography. The author, believing the present mode of spelling will never be materially altered, and that it is not the business of the reporter to be a pioneer in orthographical reform, he adheres to the orthography of the present day, and the shorthand notes are transcribed just as written, and not written one way and transcribed another.” This latter is a difficulty—it certainly is an objection to phonography—and it is one which it is highly desirable, for the sake of the pupil, should be avoided. And we venture to add that all minor improvements in phonography will be as good as worthless until and unless this improvement is effected; but this is an improvement which can only be accomplished by the destruction of phonography itself.

The following, which is from the report of the impeachment of Andrew Johnson, vol. i. p. 282, shows pretty fairly some aspects of the difficulty attending reporting by sound:—

“Cross-examination of a witness.

“Q. You have produced a note-book of original stenographic report of a speech of the President?

“A. Yes, sir.

“Q. Is it of the whole speech?

“A. Of the whole speech.

“Q. Was it wholly made by you?

“A. By me; yes, sir.

“Q. How long did the speech occupy in the delivery?

“A. Well, I suppose some twenty or twenty-five minutes.

“Q. By what method of stenographic reporting did you proceed on that occasion?

“A. Pitman’s system of phonography.

“Q. Which is, as I understand, reporting by sound and not by sense?

“A. We report the sense by the sound.

“Q. I understand you report by sound wholly?

“A. Signs.

“Q. And not by memory of or attention to sense?

“A. No good reporter can report unless he always pays attention and understands the sense of what he is reporting.

“Q. That is the very point I wish to arrive at, *whether you are attending to the sound and setting it down in your notation, or whether you are attending to the sense and setting it down from your memory or attention to the sense?*

“A. Both.

“Q. Both at the same time?

“A. Yes, sir.

“Q. Your characters are arbitrary, are they not; that is, they are peculiar to the art?

“A. Yes, sir.

"Q. They are not letters?

"A. No, sir.

"Q. Nor words?

"A. We have word signs.

"Q. But generally sound signs?

"A. We have signs for sounds, just as the letters of the alphabet represent sounds.

"Q. But not the same?

"A. No, sir.

"Q. You do not make a sign for every word?

"A. Almost every word. 'Of the' we generally drop; and indicate that by putting the two words closer together. Of course, we have rules governing us in writing.

"Q. That is, you have signs belonging to every word, except when you drop the particles?

"A. Yes, sir.

"Q. But not, as a matter of course, a sign that is the representative of the whole word?

"A. Yes, sir, we have signs representing words.

"Q. Some signs?

"A. Yes, sir.

"Q. For instance, the word 'jurisprudence,' you have no one sign to represent it?

"A. No, sir. I would write that 'j-r-s-p.'"

The examining counsel here strikes at a very important if not a cardinal defect of phonography, and though the witness was doubtless right enough in stating that he himself attended to the sense as well as to the sound, there are a good number of phonographers, not so many amongst

reporters as amongst those who are simply shorthand writers, and whose duty it is to reproduce exactly the words of witnesses, who will readily enough confess that they know nothing of what they have been taking down except what they can gather from their notes. The taking of notes in a style of writing new to a man who has always written previously in a fixed way, is not simply a work of difficulty to the hand, it is confusing to the mind, and it has at first and continues for long to exercise, so far as phonography is concerned, a baneful and pernicious effect on the memory.

Many a man has recounted the advantages he has derived from the practice of phonography—more, perhaps, could tell, if they would, of the injuries it has inflicted. How many a lecture, which might have been taken down with a sure advantage to the student, though not noted verbatim, has been completely spoiled and lost by the use of these uncertain phonographic emblems, so-called, where the “sea-breeze” and the “ass remembers” are represented to the eye by the same pictures? Better take no note at all of a lecture worth listening to, worth remembering, and worth digesting, than occupy and distract your attention in putting down images of the words by strokes and dots and dashes which you cannot read afterwards, except with a staggering amount of disquietude and uncertainty, or with careless inaccuracy, while all the while you have been unable to give any intelligent heed to the “words spoken.” Now there are scores—yes, hundreds—of teachers, in our own country as well as in America, who laud the systems they teach to the skies, and

reap a not unsubstantial harvest, if we may judge from the money which must be spent in advertising their classes and books, yet who, if they were asked to take down themselves a lecture on almost any subject, read with no great fluency, and were required immediately thereafter to read over aloud the notes they had just taken, would cut rather a sorry and ridiculous figure. The difficulties, indeed, or defects in phonographic systems are in this respect so great, that no boy ought to be allowed to take notes in shorthand of any important facts, until he has given sufficient proof of his proficiency in readings of less consequence or in passages unlikely to be inaccessible to him afterwards for comparison.

This complaint against shorthand is not new ; in fact, the apparent difficulty of writing as quickly as one speaks, made Dr. Johnson conclude that it was impossible.

Boswell tells us that the system he had, not a regular one, but “ a method of writing half-words and leaving out some altogether,” was a failure. He says that Johnson, to try him, read from Robertson’s *History of America*, Boswell attempting to take down the citation in writing, but, it was found that he had it very imperfectly. As to Angell’s system, the following* extract goes further and is more interesting :—“ A person was mentioned who, it was said, could take down speeches in Parliament. *Johnson* : Sir, it is impossible. I remember one Angell who came to me to write for him a preface or dedication to a book upon shorthand ; and he professed to write as fast as a man could

* Life, year 1773.

speak. In order to try him, I took down a book and read while he wrote; and I favoured him, for I read more deliberately than usual. I had proceeded but a very little, when he begged I would desist, for he could not follow me."

What can be said of a system of writing by which "proof" becomes as nearly as possible "oppression"; "Soho," "Rosseau"; "always," "two ways"; "together," "altogether," or "I go"; "are in," "writing"; "was," "us," and "use," and "easy"; in which system a big "m" is "mother," but put a "d" before it and it stands for "distemper"? Further, in which "sent" and "is not," "modes" and "impossible," "army" and "worm," and "magazine" and "humbug," are made as like one another as two peas; which is also true of the forms for "anything" and "nothing." Worse still, when, according to the list of your requisitions which the hotel-clerk has taken down in phonography, you are offered in lieu of the "oxtail soup" you did order, some "Castille soap" which you are ready to swear you never mentioned. These are a few of the embarrassments which phoneticism—in phonography this would be written as "fanaticism," but of this we do not complain—is so apt to provoke. This is the state of matters which has arisen: Phonographers, at least the most enthusiastic of them, see clearly enough that this spelling our language in two distinct ways, one for ordinary purposes and the other for purposes of quick writing, must be superseded if what they consider true progress is to be made; and hence has been instituted the

Spelling Reform Association. But though the evils of our present spelling in ordinary writing and printing were fifty-fold greater than they are in reality, the cure that is proposed seems to be considered, with almost universal acquiescence, as a hundredfold greater than the disease. Now, it is with phonographic shorthand that this movement, which has been nowhere successful except to a very limited extent in America, principally originates, and in the abolition of this same phonographic shorthand the movement would, save to the reasonable and comparatively insignificant extent to which most men would sanction a change in our ordinary spelling, find its well deserved quietus and extinction. It is therefore important not only in the interests of shorthand, but in this other respect not quite directly connected with our subject, that phonography in the New as well as in the Old World, should be discerned and placed in its proper aspect. What is that aspect? That it is a great obstacle to our educational progress. That it occupies the place of better systems and should be dismissed. We do not arrogate any authority to decide this question. But there should be an authority, and it ought to be decided without delay, and the authority should be empowered to make its decision felt. There is some guide in America as to the best systems, in the publication which we have referred to, and which, for the services it renders to the common weal in the cause it has espoused, has no small claims to State support. But though without official investiture to decide this question, we do claim to have a right to express an opinion on it, both from the inquiry and examination we have made into it, and because

of long and practical acquaintance with the art. We deplore that in our country shorthand is not sanctioned and supported by that influence and aid which it receives abroad. We deplore that it is entirely left to the option of pupils whether they shall learn shorthand, and that they are without any guide except the active puffers of their own particular plans as to what system they ought to learn. There ought to be in this country, no less than in Germany, a competent staff of men paid by the State to look after the interests of an art of so great importance and possibilities—more promising *in posse* probably than *in esse*—more important in what it may lead to than what it can be in itself, even in a state of much improved superiority to that which, as an art or a science, it at present possesses.

These remarks apply to America and to our own country, and to both, probably, in an equal degree. Why should Germany spend thousands yearly in the protection and fostering of this art, and why should England and America spend nothing? Why, further, should German state funds be devoted, apparently with no niggard hand, to propagating their Gabelsberger system in foreign countries, and why should England and America be so careless of the interests of shorthand, even at home? These questions we venture to hope will receive the attention they deserve in the right quarters. Our immediate province, however, is to point out in what direction the advancement of the art, both with ourselves and with our American cousins, really tends. Well now, without insisting at further length on the points

already referred to in the chapter on the Essentials of Superiority in Shorthand Systems, we again revert to that principle first started but neglected in England, commended in France, but adopted in Germany, and by the exertions of German scholars and professors fast spreading throughout all European nations. That principle is having your alphabet, as is the case with our ordinary writing, composed of characters all on the one slope. It is, I know, a principle condemned by one or two influential phonographers in this country, and I therefore would here insist on it all the more earnestly. It is said—and the argument is exactly what may be expected to have force with those who only advance one stage in the consideration of the point—that no compensating value can be secured, in the way of advantage from one-sloped writing, for the loss of good stenographic material involved in the throwing away of the geometrical characters. The objection is not so valid as it looks. The strokes that are thrown away, after all, are only the straight-down ones—often so objectionable to draw—and the back ones. We do not by any means raise or discuss or venture to express an opinion here and now as to whether writing perpendicularly, or at the English slope, or writing back-handed is the swifter method. Probably that back-writing, the Arabic, which is said to be the swiftest in the world, is in fact the quickest style. All we contend for is that the attempt to write in these three different directions at the same time is preposterous. Habit may reduce, or may have diminished, to those now practising it in their systems of shorthand, its otherwise plain absurdity. But let anyone

begin and write three words, or three letters in the same word, one on the straight up and down position, one back, and one forward, and he will find out the great affliction that mode of writing is. There is one thing which the lovers of progress in the art will hail with satisfaction. It is this. A society composed of the most influential writers of Pitman's system, and of writers of other systems, of Anderson's, Everett's, Gabelsberger's, Gibson's, Guest's, Gurney's, Lewis', Pocknell's, Taylor's, and others, and presided over by a gentleman of eminence and talent, has been organised under the name of the "Shorthand Society." From this society the question here touched on will receive, as will all other questions affecting the interests of the art, careful, intelligent, and, so far as possible, impartial discussion, no matter what the consequences may be to individual systems; and we venture to hope that by the deliberations of that society the shorthand of our own country, of America, and of the English-speaking peoples all over the world may be rescued from its present reproach, and reconstructed on a better and broader basis.

AMERICAN AUTHORS.

In addition to the names mentioned in the preceding chapter, the following may be taken as amongst the best known:—

Bailey, Keyes A., "The Reporter's Guide." New York, 1845.

Bailey, Phineas, "A Pronouncing Stenography." Burlington, 1819.

Bailey, Phineas, "Phonography." St. Albans, 1852.

Day, W. H. China, U.S., 1836. Stetson's system.

Fauvel Gouraud, Francis, "Practical Cosmophonography; a system of writing and printing all the principal languages with their exact pronunciation, by means of an original universal phonetic alphabet, based upon philosophical principles, and representing analogically all the component elements of the human voice, as they occur in different tongues and dialects; and applicable to daily use in all the branches of business and learning; illustrated by numerous plates, explanatory of the calligraphic, stenophonographic, and typophonographic adaptations of the system; with specimens of the Lord's Prayer in one hundred languages; to which is prefixed a general introduction, elucidating the origin and progress of language, writing, stenography, phonography," &c. &c. New York, 1850.

Gould, M. J., "The Stenographic Reporter." Washington.

Hewett's "New Treatise on Stenography." Baltimore, 1824.

Hine's "Handbook of Longhand Abbreviations."

Hoyt, Edward C., "Phonographic Improvements. Hints to Graham, Munson, Marsh, I. Pitman, and B. Pitman." Dexter, Mich., 1877.

Manger. On Taylor's principle. Boston, U.S., 1819.

Marsh, Andrew J., "Manual of Reformed Phonetic Shorthand." San Francisco, 1868.

Normal Stenography. "The Seven-Hour system of Shorthand." By S. W. Davis, Stenographer, Lake City, Milwaukee C., Mich.

Reedfern, "Edeography." Philadelphia.

Smith, J. Brown, "The First Fonakigraphic Teacher." A guide to a practical acquaintance with the literary style

of the art of phonochygraphy. An improved substitute for long-hand script, and the basic foundation for both the note-taking and reporting styles. It is designed as an assistant instructor for teachers, schools, colleges, &c., and adapted to the wants of literary, professional, and business men, as well as everybody, &c. Amherst, U.S.A., 1876.

Smith, John Brown, "The First Stenographic Teacher." Amherst, Mass., U.S.A., 1877.

Sproat, A. D., "A System of Breviscription." Chillicothe, Ohio, 1846.

Sproat, A.D., "Monalpha. An endeavour towards a monalphic system for printing and writing the English language, wherein every distinct element of speech shall have its appropriate letter."

AMERICAN SHORTHAND WRITERS.

The following is a list of the more distinguished of American reporters :—

Alexander and Easton, reporters of the Guiteau Trial.

Bonynge, William F.

Bradley, Geo. B., official reporter, Canadian Parliament.

Brockway, Mrs. Clara E.

Brown, Chas. T., barrister, Chicago.

Burnz, Mrs. E. B.

Christie, Ralph D.

Clement Converse.

Clephane, James O.

Collar, Charles B., Supreme Court, New York.

Crosbie, Mrs. S. G.

- Davison, A. L., of the Ninth Judicial Circuit of Wisconsin.
- Devine, Andrew, stenographer for Committees of the House, Washington.
- Duffield, W. F.
- Edwards, James K., M.A., of Aberdeen, one of "the House" corps.
- Ford, Melbourne H., official stenographer, Grand Rapids, Michigan.
- Fowler, F. W.
- Gensler, Henry J., of the Senate Corps.
- Girvin.
- Johnstone, Mrs. Hattie A.
- Kraft, Frank.
- Leland, Theron C.
- Meyer, Oscar.
- McElhone, John J., official reporter, House of Representatives.
- Mitchell, Robert, stenographer to the Alabama Court Claims.
- Murphy, Dennis F., official reporter, U. S. Senate.
- Murphy, Edward V., Senate Corps.
- Nute, Alice, of Scates and Nute.
- O'Dowd, Farrell, Marine Court stenographer, New York.
- Payne, W. E.
- Pulsifer, Miss Abbie.
- Pulsifer, Josiah Dunn, State Reporter of Decisions.
- Pitman, Mrs. Benn, died in 1878—a lady of great literary and business ability.
- Ritchie, John, of Chicago.
- Rodgers, Spencer C., Assembly reporter.

Scott-Brown, Mrs. D. L.

Shuey, Theodore F., of the Senate Corps, a prominent and able writer in "Browne's Monthly."

Smith, Ruel, stenographer in the Courts of Maine.

Turner, Miss Jennie.

Underhill, Edward Fitch, Surrogate's Court, New York.

Veitch, D. S., Court of Special Sessions, New York.

Warburton, Frederick J., Marine Court, New York.

White, John H., official reporter of Debates.

Wood, Frank F., stenographer, Great Mexican R. R. Company.

Wyckoff, William O., stenographer to the Sixth Judicial District, Ithaca.

Yost, G. W. N.

CHAPTER XV.

CONCLUDING REMARKS.

SUCH, then, are some of the leading plans that have appeared on this interesting and important branch of education, and though, indeed, some progress in England has been made since the crude systems of Bright and Ramsay, yet but too often have the projectors of shorthand plans, with the prime necessity for curtness staring them in the face, and in quest of expedition at all cost, overlooked the claims of plainness and distinctness. Almost every person capable of reflection can tell you at once that the two *desiderata* of shorthand are simplicity and swiftness, but there is hardly a single framer of shorthand, who, eager to equip himself with a velocity that shall appear as more or less dazzling, has not clothed himself with an obscurity more or less disastrous: “*Dum brevis laboro obscurus fio.*” I am persuaded that the true progress of shorthand,—the real solution of the difficulties surrounding it,—is to be found in an attentive study of our ordinary longhand writing, and of its capa-

bilities for rational and grammatical abridgment. Who can ever forget the S.P.Q.R.? Who requires to be twice told of the D.O.M.? As is well-known, the Romans practised many other similar abbreviations, but, unfortunately, these were carried by their successors to an almost unlimited extent, and that without method or reason, at least so far as any positive proof now exists, so that in France in the reign of Phillipe *le bel*, in 1304, that handsome monarch issued an ordinance prohibiting in all judicial Acts, and especially in notarial minutes, all corruptions which might render these Acts liable to be misinterpreted or falsified; and, no doubt, as these initial letters, used regardless of any fixed principle or rule, could not fail to become a source of the most annoying inconveniences, it was only proper that they should be in the most absolute manner interdicted from such documents. Therefore, also—in the Code of Commerce in France, abbreviations are forbidden under penalties varying from a hundred francs upwards. Still, however, many of the abbreviations thus proscribed were of sufficient simplicity, and deserved to be retained; but, as very generally happens, in order to remove any clamant evil, a clean sweep of both good and bad together was then made; yet, had the pauseless ardour of hasty reformers been somewhat controlled by calm reflection, many of these abbreviations would have been retained. So^e, Co^e, No^{re}, Sg^{fon}, 9^{bre}, X^{bre}, standing respectively for *somme*, *comme*, *notaire*, *signification*, *September*, and *October*, deserved to stand. Indeed, in France, at the present day, these longhand abbreviations are in everyday use, because the law could not impose the same

obligations on private individuals that it did on public officials. In addition to Mr. for Mister, and Mrs. for Mistress, Co. for company, St. for street, &c., which obtain among ourselves, the French carry their accepted common abbreviations to a considerable degree further. The formula S.G.D.G. is to be seen on nearly every patented article exposed for sale in French shops, the signification being "*Sans garantie du Gouvernement.*" Vv. for *veuve*, Md. for *marchand*, and various similar combinations are to be seen on the signboards of Paris, and of every French city.

The list of such abbreviations used by the Romans was very extensive, and those in use in the present day in the Roman Chancery are also very numerous.

Now, in presence of these and a host of similar short forms, serving very well the purpose of expedition, and capable, when adapted to the Tironian signs, as has been on many occasions proved, of application to the purposes of recording speeches delivered in the Forum, though at a great expenditure of labour, the inventors of our shorthand might have paused and considered whether there was not to be found herein a basis and breadth sufficient for still further advancement in this same beaten track. There is such a thing as one age despising the achievements of the preceding, and a danger of its being carried away in the quest of schemes that are more flattering to their vanity than creditable to their judgment. It might appear much more in consonance with the eager desire for excessive progress, that the ordinary longhand characters should each and all be represented by simple signs, and that thereby

expedition was far more likely to be accomplished than by adopting a set of characters in unison with those hitherto prevailing, and which, while serving in some progressive measure the purposes of shorthand, should also preserve the legibility of longhand, as well also as avoid any injury to the historical existence of the words of the vocabulary. Now, this is just, in our opinion, the aspect in which the problem has presented itself to English constructors since the days of Willis. They have forgotten that real progress is most frequently slow and gradual, the result of the constant accumulation of each generation's small contributory quota. "Other men labour, and we enter into their labours," is an axiom no less true here than elsewhere. In thus aiming at too much, shorthand authors have accomplished too little. Had they aimed at less, they would have achieved more. This error having thus been made at the outset of the task, it is now necessary to retrace our steps, to come back to the point of departure, to take up the burden where it has been laid down by our ancestors, to receive the art from their hands as practised by them, to inquire attentively, not what is the next possible stage of progress, but what is the most rational and elastic, and to proceed therewith, thus tracing out on a sure and more satisfactory, though perhaps, at first sight, less imposing basis, the task that we have to perform.

The object of this review is to show that more attention ought to be paid to the capacities for contraction afforded by our common longhand, with the object of thus discovering some intermediate style of writing between the wind-rapidity of shorthand, tantalising to read, and the tardy

tread of longhand, equally exigent of time to write—to discover, in short, a method which shall unite in a practical manner something of the brevity of shorthand with the legibility of longhand. I do not propound here and now any system by which this may be obtained—that I leave now to others, or to another time—but what I wish to insist upon is this, that no sufficient encouragement is given in this country to the study of shorthand. Therefore it is that shorthand-writing has made so little progress—therefore, in some measure, it is that there is neither consummate shorthand system nor good shorthand teacher, in this respect our country presenting a marked contrast to the educational condition of Continental countries, especially Germany. It may be urged in reply to this view that sufficient encouragement is always held out by the reward obtainable by any individual, apart from any patronising encouragement. Ours, it is said, is a commercial country, and although in Germany the State rewards by rich endowments the teachers of shorthand, there being professorial chairs for instruction in the art in some of their universities, while in our country there is none, yet, it is contended, the reward which a discriminating public always holds out in its golden patronage of an invention really worthy of the name, is after all, perhaps, the very best method of stimulating exertion. Whatever truth there may be in this contention, it would seem only reasonable enough that some method of evoking the competitive talent that may exist throughout the country on this subject should be adopted. There cannot be a doubt of the great importance of shorthand properly applied. Short-

hand is indeed one of the principal features of the age. Why should not, in all our public schools, its study be considered an indispensable branch of education? It was so taught two thousand years ago. Consider what facilities it lends to the acquirement of knowledge in almost every department of learning. Perhaps the cultivation of the memory is one of the most important parts of a liberal education—all our knowledge, after all, and all our acquirements, all our progress, indeed, being measurable by the grasp which memory is enabled to apply. It is not, as Montaigne says, what a man knows, as how a man knows—that is, not the extent but the character of his knowledge, the grasp of it, which entitles him to consideration as a scholar or otherwise; and no one at all acquainted with the subject, or who has given to it the slightest reflection, will question this truth, that the memory is especially strengthened by the practice of taking down sentences to dictation. By this habit is improved, in a very marked degree, the quality of attention, which more, perhaps, than any other, tends to a man's real intellectual growth. Our present longhand is, perhaps, too slow to enable the pupil to derive from the practice of dictation all the benefits it is fitted to confer. But, it is answered, of what use is the teaching of shorthand in schools, in view of the unsuitable character of the existing systems? What is the use of burdening boys of ten, twelve, or fourteen with what men engaged for many years in daily practising, are not without their difficulties in deciphering. Admitting, which is not the case, that this may be placing the matter a little too high,

representing the difficulties as greater than they really are, yet it is sufficiently plain that the defects in the existing systems of shorthand are such as in the meantime to render uniform or standard proficiency in the art a matter of very considerable if not almost insuperable difficulty. Is not a good system possible in our country no less than in Germany? We think it is. Is the English language of such a character as to be more difficult to be represented accurately and briefly than that of Germany? Surely not. While in Germany shorthand writing has been popularised to a great extent, embracing among its adepts all classes of the population, and while also in France considerable progress has been made in improving the best systems which obtain among them, no less than among ourselves, by development of the English writer, Taylor, yet in our country less real progress has been made in this important branch of education than in either of these our two rivals. To produce a proper realisation of this fact, we would recommend that the Universities—the supposed guardians of the learning of the country—should look to the matter, and devise some scheme by which a subject of so much importance as shorthand should be properly considered. While in our country it has been left to men of little or no learning, with solitary exceptions, to write on this topic, in Germany the writers on the art are men of profound erudition. With us it is different, and so are the results. Consequently there is abundant room, from a cursory examination of any of our current systems of shorthand, for an opinion quite unfavourable of them, as instruments for accomplishing the object which they all propose as

their ultimate aim, namely, to write as quickly as one speaks. It may be thought by people who have not given the subject much consideration, that sufficient proficiency can at any time be obtained by, say, the best of the foremost systems, assuming Taylor's to be so, and that the art must be always more or less regarded as an acquirement attended by very considerable difficulty; so that, therefore, as long as we can have the speeches of our leading men reported with such great accuracy as is now done in the public prints, so long as by professional shorthand writers, when expedition is required, the proceedings of public bodies or the disputes of litigants can be overtaken with all the despatch desirable, it is not worth while to go out of our way in order to make popular an accomplishment of this sort, which should be viewed more as an adjunct than as an essential, more as a means than an end in a classical education. It may be said that though the existing systems do present in their naked forms very formidable difficulties, yet, in the hand of an ingenious man, by practice and perseverance, these difficulties can be avoided, and expedients adopted for attaining all the certainty and all the swiftness that may in ordinary circumstances be demanded. That is one way of looking at the matter, but it is not a very commendable one; for the limitation of this art to an adventitious few rather than to the general many of the population in an age so peculiarly educational as the present, cannot be a matter for pleasant contemplation; and it does not require much thought to foresee, if shorthand writing could be established on something like the basis of longhand, or if our present longhand

writing could only be abbreviated to the extent of one-half or say one-fourth—and we believe all this and much more is possible—still preserving its legibility, how great and valuable an advance would thereby immediately be achieved. At present, in our Scotch Supreme and Sheriff Courts,* since the Act permitting the recording of the evidence to be done by skilled shorthand writers, instead of as formerly by the judge's own hand, the public business of the courts has been greatly expedited; but how much greater would be the expedition if, instead of the shorthand now in use in these courts, a system of shortened longhand were to be adopted, which could be legible enough to all parties, and obviate the the subsequent and tedious transcription from the shorthand writer's notes, which must now be done either by himself or someone writing to his dictation. All that great drudgery and labour could be saved, and when the day's proof had closed, these abbreviated longhand notes would, without any further addition, be the completed record of the evidence. This is by no means so unfeasible a project as might at first be supposed, for, according to the terms of the Act empowering the appointment of shorthand writers, it is specially provided that the judge shall dictate the evidence. In that way less confusion prevails in the taking of the evidence than in the usual method of question and answer, when, as in nine cases out of ten the witnesses are persons of only average intelligence, and who, in giving their evidence, fall into all sorts of mistakes as to the meaning of their questioners, and their questioners occasionally fall

* The shorthand writers in these courts are sworn officials, and their reports are the authoritative records of the evidence.

into all sorts of mistakes as to the meaning of their witnesses. When the witnesses of course are educated and the examiners—as Glasgow procurators always are—capable men, and when they both know very well what they are talking about, then there is, perhaps, no method of taking the evidence so satisfactory as that of doing so by question and answer. But in the majority of cases in the inferior courts, the rule of dictating, as it is the statutory rule, is also by far the most satisfactory one as regards the ends of justice. Well, this being so, as already hinted, by a well-founded style of abbreviated longhand, the evidence could be taken down at the time without the necessity of subsequent transcription, which would be a great saving both of time and labour, as well as a much more satisfactory method in more ways than one. Many may think that this day is yet a good way off, but it may not be so far removed as might at first sight be imagined. Such a system of abbreviated longhand, however, would not be most conspicuous in its advantages in connection with law courts, but for students attending lectures at college, for men of business, for the lawyer himself and not his clerks only, even for the litterateur, for the amanuensis, for the secretary, for people in almost every position of life, it would be fraught with advantages. In fine, there is no good reason why shorthand should not be placed on as solid a foundation as our common writing, and why it ought not to be quite as general an accomplishment. It would, for one thing, minimize the labours of the reporters for the press, some of the heaviest of whose labours consists in the transcription of

their notes, not to speak of despatch, which is a matter of so great importance with the public press of this day. For a really *verbatim* report, such limited abbreviation would not, of course, avail.* The saving of labour which would thereby be effected would be very great, and hailed very generally as a boon. A point which has not been touched in connection with this topic, however, is this—that owing to the unsettled state of the law of copyright at present in our country, any man with an invention of this kind would be slow to divulge it. It might be very difficult for such a person, even after publication, to establish his claim—at least, to secure his profit in the invention. In that way, what has been above suggested as to the establishment of a university board for the consideration of the subject, by inviting competition from writers on the art, would be found, perhaps, to be highly serviceable. In such a board, men with anything really worth offering would have every confidence to lay their claims, assured of an impartial examination.

It is often said by reporters and those most conversant with this art, that it matters not what system you write, or of what nature it be, provided you can read it. Where the most obtruded methods have been so very deficient, such a sentiment may, with the unreflecting, naturally find expression, but to the scholar and to him who would wish to open as wide as possible all the avenues of knowledge, such a sentiment is worthy

* But *verbatim* work with London newspapers appears to be at present very much on the decline.

only of reprobation. For him it is a matter of comparatively little consequence that a numerically small body of men, by the possession of an apology of the art, which in some of their hands is an admirable instrument, though irreducible to proper rules, should be able to maintain a comfortable position in life, or a respectable standing in society. What to him is of grievous consequence is that that which ought to be the means of accelerating the progress of learning, and which should not only be a saving of time and labour, but also a most important aider in the cause of education, by the diffusion of its inestimable blessings far and wide should be "so cribbed, cabined, and confined." The whole subject, therefore, is one worthy of serious attention, as it is manifestly discreditable in a high degree that an art which might be the means of universal beneficence should thus be disappointed of its splendour and its strength. "Knowledge is power," first of all to the individual, afterwards to the mass; and it is mainly by the bettering, the broadening, and the promotion of our national knowledge that we enhance the influence of our national character, and exalt the character of our national power. The shifting current of our advancing orb makes that an impulse of the hour; and 'tis thus the guardian genius of Britain invokes her manhood and her youth: Go forth, my sons, go forth and conserve, conserve and sustain, the high traditions of my imperial name; go forth and embellish, embellish and glorify, the glowing annals of my international renown; if now, indeed, less largely than of yore by the art of war and in the shock of arms, yet still it may be no less nobly, no less wisely, and no less well, by

extending from day to day, and from year to year, with constancy, with resolution, with Christianity of heart, o'er all the teeming millions of mankind, the peaceful circle of my intellectual sway.

APPENDICES.

APPENDIX I.

PARLIAMENTARY REPORTING AND SHORTHAND.

AMERICA.

BRITISH COLUMBIA.

The debates here are reported by the *employés* of the Press. The reports are made at the convenience or pleasure, and at the cost of, the proprietors of the newspapers. They are said to be meagre, imperfect, and frequently incorrect. The debates on the question of Confederation were reported fully at the cost of the Government.

CANADA.

The only system of shorthand based upon other than phonetic principles in Canada, or in the United States, that has attained any degree of success, is that invented by the Rev. W. E. Scovil, of Kingston, N.B., and first published in 1867. The system has also been introduced by the son of its author, with some success, into the United States. It is, indeed, as it seems to us, the only system of indigenous growth in America; the others, such as Munson's, Graham's, and Longley's, being at the best mere modifications of Pitman's, of England. Lindsley's Tachygraphy, and Professor Gray's "Lightning System," and Upham's seem to

have met with second-rate favour. From the specimen of Scovil's, given in another column, it will be seen to approach more closely than most of our English systems to the three rules laid down in our history as essential to superiority in shorthand. But, for fuller information on this point, the reader is referred to the chapter on American systems.

So far as the Dominion Parliament is concerned, it would appear, from papers presented to the English Parliament three sessions ago, that the reporting of the debates had till then been left to private enterprise, without being subjected to any supervision or control on the part of the Government; that in Ontario the debates are not officially reported; and that in Quebec no measures had yet been taken to report the debates, but that during the session several editors published on their own account the discussions taking place in the Legislature.

It seems, however, that since the issue of these papers the Dominion House of Commons has concluded a contract for reporting and publishing their debates. The contractor, Mr. Richardson, is bound to report speeches delivered in the French language, as well as in English, for the sum of \$6,000. The staff numbers seven men. The Canadian Senate have their proceedings reported and published by the firm of Holland Brothers. The cost of the work, in both cases, seems to have been fixed on the lowest possible scale, and, as a consequence, it is stated that the official reports are not satisfactory.

NOVA SCOTIA.

As regards the House of Assembly, a contract for the sessional reporting is awarded every year by the Government. This contract embraces every expense connected with reporting and publishing the debates. The contractor engages his own assistants, and enters into his own arrangements with the newspapers, his contract usually obliging him to furnish copies of the debates to at least two leading

journals—one Government and one Opposition. The reports appear simultaneously. The leading debates of the session, such as the debates on the Address, or the Financial Statement, are reported *verbatim*, or nearly so. Debates on merely local matters or ordinary routine are reported only in substance. All the proceedings are said to be “phonographically” reported. At the close of the session the debates are published in pamphlet form.

The amount of the whole contract is 2,000 dollars. This covers the cost of printing the debates in two daily journals, as well as the preparation of 150 copies of the pamphlet for distribution at the discretion of the Government.

The Council reports are not so heavy as those of the House of Assembly, nor are they published at so great a relative length. The Government employ a Council reporter, at a salary of 400 dollars a session, and make their own arrangements as to the printing, the reports being usually printed in one leading journal on each side of politics, but not collected in pamphlet form at the close of the session as are those of the Assembly.

NEW BRUNSWICK.

When official debates (so called because reported and published at public expense) of the proceedings of the Legislature have been reported and published, the course usually adopted has been to appoint a committee to call for tenders for reporting and publishing such debates. If the suggestions of the committee are agreed to, the debates are reported and published on terms settled between the committee and the contractor.

In 1870, the terms for the House of Assembly were at the rate of ten dollars a day. The committee also agreed and contracted for the publication of the debates for the whole session on the following terms:—

5,000 copies, per sheet of 4 pages	.	.	\$21 50c.
Each additional 1,000 copies	.	.	\$3 75c.

Imperial quarto, with three columns on each page—the debates to be published three times a week at least.

As regards the Legislature of New Brunswick, a committee is also appointed to make arrangements for reporting and publishing, and it appears that on the last occasion it was contracted that the debates of that body should be published in the five or six principal newspapers for the sum of £40. The debates of the Assembly have not been officially reported and published since 1870.

PRINCE EDWARD ISLAND.

For several years it has been the practice of the Legislative Council and the House of Assembly at the commencement of each session to appoint official reporters to their respective Houses, who are paid for their services out of the contingent expenses of the Legislature. The debates are published by contract duly tendered for. Each member of the Legislature is furnished with a certain number of sheets of debates from time to time, as they are published during the session. After the rising of the Legislature each member receives a half-bound copy of the debates for his private use. A large number of copies of the debates, half-bound, are also furnished to the librarian and placed in the library of the Legislature.

MANITOBA.

The debates of the Legislature are not reported in any official form. Such reports as are presented to the public are due to the enterprise of the proprietors of the newspapers.

UNITED STATES.

In the United States the practice of officially reporting the debates of Congress at the public expense is of long standing, and official stenographers are employed in the Courts of the City of New York, of New Orleans, and other law courts. As stated under the head of Canada, the systems

used are principally phonetic. By a resolution of the Senate of August 7th, 1846, each member of the Senate was authorised to subscribe for twelve copies of the debates of Congress, as published in the *Congressional Globe*, provided the reports of the said debates shall be subject to the revision of the speakers, and shall be mixed with no extrinsic matter, whether political or otherwise. The resolution further provided for the cost of the work, and directed the Secretary of the Senate to contract with the publishers for the same. In 1854 the Senate passed the following resolution:—

“That the Secretary of the Senate be and is hereby directed to contract with the proprietor of the *Globe* for 5,022 additional copies of the *Congressional Globe* and appendix, for the present Congress.”

Under this resolution the members of the Senate of the thirty-third Congress received each a distributive share of these copies in addition to his twelve copies authorised by the resolution of August 7th, 1846.

In 1856 the Senate adopted the following order:—“That each member of the Senate be henceforth supplied with the same number of the *Congressional Globe* and appendix, and at the same price per copy as was supplied to the members of the Senate for the last Congress.” This order, being prospective in its operation, has continued since its adoption to serve as the basis for the distribution of the *Congressional Globe* and appendix to the members of the Senate, the Vice-President and Secretary each receiving an equal quota with Senators. In addition to the *Congressional Globe*, which is not completed and bound until after the close of the session, each Senator is furnished during the session with two copies of the *Daily Globe*, which contains the debates and proceedings of the Senate as they occur from day to day.

The foregoing extracts of the Senate represent the practice in that body to the year 1871.

The following extracts from Mr. Barclay's *Digest of the Rules of the House of Representatives* will complete the review of the practice to the same year of 1871:—

“The daily proceedings of the House, including the debates, are published in the *Congressional Globe*; and in order to facilitate the reporting of the same, the door-keeper was directed, by a resolution of the House, to provide chairs for its reporters, to be placed in front of the clerk’s desk.

“An appropriation is annually made to furnish each member and delegate with twenty-four copies of the *Congressional Globe* and appendix.

“A record is required to be made in the *Congressional Globe*, immediately after the names of those voting in the affirmative and negative, of those not voting on any calls of yeas and nays.

“By the Act of July 4, 1864, the clerk is directed to purchase from the publishers, for each representative and delegate of that and each succeeding Congress who has not heretofore received the same, one complete set of the *Congressional Globe* and appendix; that and the other provisions of the said Act to be abrogated by either Congress or the publishers after two years’ notice. The notice required by the foregoing Act is given by Congress in the Acts of March 2, 1867.

“By the joint resolution of March 3, 1869, the Joint Committee on Public Printing are authorised to contract with the proprietors of the *Globe* for reporting and publishing the debates in Congress for the term of two years, on and from the 4th March 1869.

“By the Act of March 2, 1865, it is provided that the proceedings of Congress shall be published in the *Daily Globe* of the subsequent to the day such proceedings were had, and delivered to both Houses at their time of meeting; but the daily publication of not more than forty columns of such proceedings is required, and speeches not actually delivered shall be postponed until the same can be published without increasing the extent of proceedings beyond forty columns.”

It should be observed that members of Congress can obtain permission to print speeches without previously delivering them; hence the regulation respecting “speeches not actually delivered.” This practice has several advantages, with, at any rate, one disadvantage, that of allowing a member’s speech to go forth to the world without a previous opportunity of reply in the House. Further than this, it may also be observed that members can withhold for correction their delivered speeches, and have them printed, not in the order of the debate, but subsequently as isolated speeches. Facilities as to copies of bills and resolu-

tions, lists and addresses of members, are granted by Congress to the publishers of the *Globe*.

From the Act of April 2, 1872, it appears that a contract was entered into "for the reporting and printing of the debates in Congress for the term of two years on and from the 4th of March 1871," and was similar to those of previous years. But in that Act it was provided that public competition should be invited in future contracts, and that "no debates shall be reported or published at public expense after the close of the present Congress, except upon written contracts entered into therefor under the authority of Congress." It was supposed that Congress was paying too much for the service rendered. Moreover, it has at times been alleged that the reporting was not always satisfactory. It should be stated that, according to this Act, "no person shall be employed as a reporter for the House without the approval of the Speaker of the House."

Before the forty-second Congress expired, together with the above-mentioned contract, public bids were invited for the service. There was a competition, which did not, however, result in a contract. Accordingly, in an Act of March 2, 1873, making appropriations for sundry civil expenses, it is provided under Public Printing "that for both Houses of Congress a sum of \$1,000,000 be appropriated, that the last proviso to the Act of April 2, 1872, is hereby repealed: Provided that until a contract is made the debates shall be printed by the Congressional printer, under the direction of the Joint Committee on Public Printing on the part of the Senate." As regards the cost of this system of officially reporting the debates, it may be stated that, according to the Act of April 2, 1872, "for the purpose aforesaid there be appropriated and paid the sum of \$400,000 (say £80,000), or so much thereof as may be necessary, the amounts having been approved, as in previous years, by the Secretary of the Senate, and by the Clerk of the House, or their representatives." In supplying deficiencies in appropriations for 1873

an additional sum of \$42,000 was paid to the contractors "for reporting and the publication of the debates and proceedings of the forty-second Congress." It is not clear whether this sum is for all three sessions, or only in addition to the above \$400,000.

In a recent session of Congress, as in others, there were voted in the Senate, "for the usual additional compensation to the reporters of the Senate for the *Congressional Globe* \$800 each, \$4,000 (say £800), and similarly the same sum of \$4,000 (say £800) in the House of Representatives" (*vide* Act of March 2, 1873, making appropriation for the legislative and other expenses).

There was, towards the close of that session, much discussion in the House of Representatives as to the printing of the *Congressional Globe*, and in the course of it Mr. Beatly stated, in a speech on February 22, that the "total cost of printing the *Globe* for the second session, forty-second Congress, was \$246,555 50c. (say £49,311)." To this amount should apparently be added the two sums of £800 mentioned in the preceding paragraph, making a total in excess of £50,000 per session. It is probable that this cost will in future be reduced to a little over £30,000 per session, inasmuch as a newspaper establishment of Washington offered to perform the service for \$150,000, or, say, £30,000 per session.

In addition to the official reporters of the debates,* who have the advantage of a special position near the centre of the floor of the House, the reporters of the Press are admitted to special galleries in each House; and in the House of Representatives it appears, by a resolution of

* Mr. Reeves, the Brothers Murphy, and Mr. Sutton, the Messrs Murphy alone being shorthand writers, and they use Pitman's system, but there are many official stenographers attached to the Senate; only one of these, a Mr. Hincks, uses stenography, the rest are phonographers. Mr. Hincks died a year or two ago.

January 18, 1866, that the Speaker is to "appoint a competent stenographic reporter, to continue in office until otherwise ordered by the House, whose duty it shall be to report in shorthand, on the order of any of the standing or special committees of the House, such proceedings as they may deem necessary, and when ordered to be printed, properly index and supervise the publication of the same; and who shall receive therefor an annual compensation at the rate now allowed by regulation for reporting court-martial proceedings."

The system of officially reporting at the public expense the debates and proceedings of Congress would seem, therefore, to involve the cost of the above-mentioned official reporter of committees and the cost of officially reporting and printing in the *Congressional Globe* those debates and proceedings.

BRAZIL.

Brazil has no system of shorthand of native growth. Taylor's, adapted to the Portuguese tongue by Jose Perira, is mainly used by the note-takers of the *Jornal do Commercio*, and of the *Correio Mercantil*, who report officially the proceedings of the Chamber of Deputies, and of the Senate respectively. Gabelsberger's is also, it is said, used.

BUENOS AYRES.

Two shorthand-writers are employed, since 1855, to report the debates in the House of Representatives, and two in the Upper Chamber; the system used is a modification of the Spaniard Marti's, which, as pointed out elsewhere, is an adaptation of Taylor's to the Spanish language.

VENEZUELA.

Here stenographers are also officially employed to record the proceedings of the Congress of the Republic. A Spaniard, named Chaquet, of the school of Marti, is regarded as the first who introduced shorthand into Venezuela. At the

colleges of Caracas and Vargas shorthand is a regular branch of education. Blanco, the rector of the latter seminary, is the author of a system based on the English ones.

AUSTRALIAN COLONIES.

English systems of shorthand are mainly—if not, indeed, exclusively—employed by the Parliamentary reporters of our Australian colonies.

NEW SOUTH WALES.

There are no reports of the proceedings of Parliament in New South Wales, except such as the proprietors of the daily papers published in Sydney provide for themselves. There is a gallery in each House set apart for the reporters, but no other aid is afforded at the public expense.

NEW ZEALAND.

The debates are reported by six reporters, viz. one chief reporter at £500 a year, and five reporters at £250 a year each. The reports, which are taken very fully, are printed in the Government printing-office, proof slips being supplied to members for correction, and then made up into pamphlet form and published bi-weekly. Two or three bound volumes (according to the length of the session) are issued after the close of the session. The pamphlets are supplied gratis to members of Parliament, some public offices, the press, and Athenæums and public institutes. In other cases the charge for them is 6d. each.

QUEENSLAND.

There is a system of official Parliamentary shorthand reporting in operation at Brisbane. The permanent staff consists of three reporters, receiving each £400 a year, their position and duties being regulated by joint resolution of

both Houses. Besides reporting debates *verbatim* they act as clerks of Select Committees, and report the evidence taken before Select Committees, and that of witnesses at the bar.

The terms of appointment of the two reporters attached to the Assembly place their services at disposal for Parliamentary or Government work throughout the year, whether Parliament is sitting or not. The Speaker exercises his discretion when to direct the reporting of Committee work. Printed copies of the official report of the debates of each week are placed in the hands of members on the first day of meeting (Tuesday) of the following week. The practice of supplying members with proofs for correction used to obtain, but it worked so unsatisfactorily, and created so much expense and delay, that it has been discontinued.

SOUTH AUSTRALIA.

At Adelaide, Parliamentary reporting is performed by contract. The terms of the contract entered into in August 1873 are, that the contractors shall edit and publish in the *South Australian Register* reports of the debates and proceedings of the Legislative Council and Assembly respectively, such reports to consist of a fair abstract of all speeches on ordinary matters, and a complete and accurate report of all speeches of general public interest. Proof slips are also furnished to members, and no charge is made for corrections or alterations, provided the slips are returned by a certain hour. Within one month from the close of each Parliamentary Session the contractors are bound to furnish 250 copies of the report of such session, in large octavo, bound and indexed.

The Government pays the contractors, £4 10s. per day for reporting and other duties, when the Houses do not sit beyond four hours, for each day's report. If the Houses sit beyond four hours the sum of £5 10s. per day is paid. For the 250 copies of the reports delivered at the close of the session, the Government agrees to pay £225.

TASMANIA.

No official report was, prior to 1877, made of the debates in the Houses of Parliament at Hobart Town. The members of the Press are admitted to the galleries of the respective Chambers, and the reports appear in the public newspapers. In all important debates pretty full newspaper reports are given of the speeches of the leading members, but on ordinary occasions the debates appear in a very condensed form. It was supposed that a more elaborate system of reporting would not be attended with any public advantage ; but an official report, we are informed, is now made.

VICTORIA.

The proceedings of both Houses at Melbourne are taken down by an efficient staff of shorthand writers (three are found sufficient for the purpose), who are appointed by, and receive fixed salaries from, the Government for the performance of their duties. The reporters are held responsible for the accuracy of their work. The printing is executed at the Government printing-office, and as the session proceeds the speeches are published in parts once a week, each number generally containing the debates up to about seven days previously. An index to the whole is prepared when the session is finished, when also the numbers are bound up in volumes. This system has been in operation since 1866, and on the whole is found to be economical and efficient.

AUSTRIA.

Gabelsberger and Stolze divide between them the stenographic empire in Austria ; but it is asserted, apparently with good ground, that the followers of Gabelsberger are very much more numerous than those of his great rival Wilhelm Stolze.

With regard to the method of reporting the debates of

the Austrian Reichsrath we append the following information :—

In both Houses of the Austrian Reichsrath protocols of the proceedings are at once drawn up by their reporters, which, with the exception of those of the final sitting of the session, are always read at the next session, and verified by the respective Houses.

These protocols give only the tenour of the proceedings as shortly as possible. They do not give the debates in full, but confine themselves to matters of the greatest importance, such as motions before the House and votes taken on them. Besides this, the transactions of the Reichsrath are taken down word for word in shorthand, and printed at each sitting. These stenographic reports form the stenographic protocols of both Houses. The members of the Reichsrath are supplied with them, and they are sent to the different ministries and their libraries, and are sold at the State printing-office.

These protocols are drawn up by the bureau appointed for the stenographic service of the Reichsrath.

This bureau is not formed of officials especially named for it, or assigned to it, but is under the care and direction of the stenographic service in the Reichsrath, a concession having been granted by that body to the professor of stenography, Leopold Bonn, to the effect that an agreement should be come to with him with respect to the management of this business from session to session.

In accordance with this agreement, the so-called "Director of the Stenographic Bureau" is alone responsible for the accurate, punctual, and prompt despatch of the stenographic business.

With regard to payment, a stipulation is made that a remittance be granted to him each month during the session, while, on the other hand, the constitution of his office, the choice of assistants, and their remuneration, are left entirely to him.

For the verification of the stenographic work, each House appoints examiners from its own body. Their mode of testing, however, except on remarkable occasions, is very summary—the stenographic notes being revised by the director, and the more important speeches also, as a rule, looked over by the speakers.

By the aid of the stenographic system there further appears another lithographed correspondence (*Reichsraths Correspondenz*), respecting the proceedings of the Reichsrath, by which these transactions are communicated to the journalists, who fill with them the space allotted to the Parliamentary debates; and the evening papers, on the day of sitting, always begin with the reports of the Parliamentary debates.

This *Correspondenz*, which appears either during the sitting or a short time after, contains the most essential part of the transactions which have taken place, and is edited by the Director of the Stenographic Bureau, with the approbation of the Government, but at his own expense.

For this purpose there exists, under the orders of the director, a Private Correspondence Bureau, consisting of three shorthand-writers, educated for journalism, and five assistants.

The former work by “turns” at the shorthand-writers’ table in the Chambers, and as soon as they have taken down sufficient notes they dictate an article to the assistant stenographers, who write it down in Indian ink on strips of paper previously prepared, which are then fastened in sheets and transferred for printing to the lithographic press, which is fitted up in each of the two Houses.

This arrangement makes it possible for the Vienna journals, which are subscribers to the *Correspondenz*, to begin their reports during the sitting, and to finish them within three hours after its conclusion.

Each journal then edits the correspondence according to

its own party views, and to the greater or less space it devotes to Parliamentary reports.

The *Official Imperial and Royal Vienna Gazette* copies the correspondence word for word, and the provincial Press borrows its reports of the Reichsrath from the Vienna newspapers.

BELGIUM.

The systems here follow their French neighbours and come to the Belgians through the French from England. On the separation of Belgium from Holland, and its erection into an independent kingdom, Lagache, the French stenographer, came to Brussels, and afterwards Delsart and Tardieu, also from Paris, superintended the reporting of the proceedings in the Chamber of Deputies; the system they inaugurated is for the most part observed still to-day, both in the Senate and the Chamber of Deputies. The emoluments of the reporters range from 1,500 francs to 3,500 francs for the forty or fifty sittings of the session. There are eight shorthand-writers employed, four for each House.

BOHEMIA.

Modern shorthand was first introduced into this division of the Austrian Empire in 1844, and the system so introduced was an imitation of Gabelsberger's, prepared by Professor Heyer. His work was added to by Kronskey and Bleyer. In the session of 1863, the system of Gabelsberger was first used officially to report the State proceedings, with success, and it continues to be so used till to-day. What we should call a Royal Commission, sits for the examination of Bohemian and German systems.

CAPE OF GOOD HOPE.

The Assembly appears to rely solely on the reportings of the public Press for any record of its debates, but in the Legislative Council it is the practice, by resolution at the commencement of each session, to engage the services of a reporter, who is required to publish in a Cape Town journal short abstracts of the debates from week to week, and also to furnish a fuller report for publication as a Parliamentary paper during the recess.

CHINA AND JAPAN.

As Professor Henri Krieg of Dresden informs us, in these two countries, considerable use is made of a method of tachygraphy bearing the pleasant name of "Tsaò sehû." The different and separate traits, which re-united form a character in the ordinary writing, are made, in this style of writing, by a single stroke of the pen, that is to say that the contours of the letters are traced regardless of details.

DENMARK.

A system of short writing, though not what is generally understood as shorthand, was first introduced into Denmark in 1812 by Rasmussen, but in 1848 two young men were "sent out" to learn stenography wherever and from whomsoever they pleased. These youths, named Dessau and Fich, took different routes, the former wending his way to Dresden, the other making for Paris. Either Paris or the French stenography was too much for Fich; for while Dessau came back a well-qualified Gabelsbergian, and "instituted" apt and able pupils, of Fich no such fruit was forthcoming.

Dessau is the chief of the Parliamentary staff of the Reichsrath, the number of stenographers being fifteen, of whom thirteen are pupils of Dessau. The Schleswig and Holstein Assembly has also its debates reported by pupils of the Gabelsbergian school. The Medical Congress at Copenhagen in 1858, and the Commission of Inquiry into the condition of the Danish Navy in the following year, were reported in shorthand. In short, since the reporting of the Legislative Assemblies in shorthand, commenced in 1852, but few meetings of ordinary importance have not their proceedings recorded by shorthand-writers.

ENGLAND.

Though the motion of Lord Sudeley, then Mr. Hanbury-Tracey, for a Select Committee to consider the expediency of providing official reports of debates in the House of Commons was negatived, a similar motion was subsequently agreed to ; a Commission sat in 1878 and took evidence on the subject, the main result being the enlarged accommodation of the gallery to meet the demands of the provincial press. On the occasion of the debate in 1877, it may be remembered that Mr. Gladstone held that a *primâ facie* case for an inquiry had been made out, and also that there was much to be said for official reports. Newspapers, he said, being commercial concerns, had no obligation but to cater for the public taste, and could not be expected to furnish a complete record of everything which happened in the House, or to report those secondary objects which did not so much interest the public, though it was important that a full record of them should be preserved. He feared that the public anxiety to read the debates of Parliament was not so keen as it used to be ; for forty years ago there were four papers which reported Parliamentary debates fully, while now there were not more than two. There was no proof that loquacity

would be increased by official reports, though he admitted that if such a result could be shown it would be a serious objection, because the labours of Parliament were now pressed up to its maximum power. Mr. Bright, who also on that occasion spoke, said that, though once opposed to official reports, he was now inclined to favour such a scheme, because he held that reporting was worse than it used to be, and must go on getting worse. Advertisements were more profitable to newspapers than the most brilliant Parliamentary speeches, and the exigencies of early trains and other causes compelled the papers to omit all reports of what occurred after midnight. Sooner or later, therefore, the House would be compelled itself to furnish the public with reports of its proceedings, and he did not believe that this would add to the length of the speeches. As it will, no doubt, be interesting to many of our readers, we reproduce here a portion of the speech of Mr. Mitchell-Henry, M.P., in support of the motion in question. He said :—

“ *Hansard's Debates* originated in the year 1803, and through the enterprise of a son of the late Mr. Luke Hansard, who had been so long connected with the printing of the House, these *Debates* had supplied Parliament with a very accurate record of its proceedings. They were cited continually in the House, and so great was their reputation that even in Prussia they had a *Preussichen Hansard*. There was also a *Hansard's Debates* both in Canada and Australia. But was the House aware that the private enterprise in this country known as *Hansard's Debates* had not a single reporter in the gallery of the House? *Hansard's Debates* were made up in this way: The best report that could be obtained from a newspaper of a member's speech was taken by the able proprietor. He carefully collated it with the reports in other newspapers, printed it, and sent it to the member who delivered the speech for correction. Hon. members who valued what they said—and everybody ought to speak with deliberation in that House, having given thought beforehand to the subject under discussion—would take the pains to correct those reports, where necessary, and return them to the proprietor of *Hansard*, who would then publish them. But it was well known that these *Debates* were carried on for many years at an actual loss to the proprietor. Now the House of Commons subscribed for 120 copies of *Hansard's*

Debates; and that was all the assistance which it gave to that publication. If the *Debates* were not continued, in what position would the House then be placed? Where would they have any authentic record of the proceedings of the House so far as debate and argument were concerned? They could not bring in and cite the newspapers, because there was an order against it. True, they might suspend the order, but the newspapers would not supply them with the materials which were now contained in *Hansard*. It was impossible that the newspapers could report the proceedings at sufficient length. . . . The House might be deterred from entering into that question [of authorised reports] from a fear of the expense which it would involve. Now in the United States they had a *Congressional Record* which cost an enormous sum. Congress distributed not less than 13,000 copies amongst its own members, and the expense was very recently upwards of £50,000 a year.* But if the House of Commons desired to have official and authentic reports of the debates for itself, it would be quite feasible to obtain them in this simple manner: One reporter, sitting somewhere in the House, could take down everything that occurred in the course of debate just as fully and accurately as the proceedings before committees were taken down. The shorthand notes would be taken away and transcribed by assistants, as was now done in committees, and next morning there might be placed on the table of the House an exact record in manuscript of everything that had taken place of a public nature, exactly as the 'Journals' of the House were now placed on the table; or, if it were thought desirable to have it in print, it might be printed at a small expense. He had made inquiries on the subject, and believed it was within the mark when he said that £8,000 or £9,000 a year would be sufficient for supplying accurate records of the debates and proceedings of the House, and giving every member of the House a volume of the debates at the end of each session, and that record might be sent to every hon. member just as early as were the reports published by the newspapers. If that were done, he believed that the newspapers themselves would take their reports from that accurate official record, and would subscribe to the expense of it."

There are not wanting signs that an official report will yet have to be resorted to in the British House of Commons. For the system in use in England the reader is referred to the chapter on English systems. It may here be added,

* The cost, according to Sir John Rose, averages about £30,000 per annum, ten shorthand writers being employed.

however, that many of the older reporters use the systems of Taylor, of Gurney, and of Bradley—an improvement of Taylor's—and of others—not phonetic,* as the following table shows:—

LONDON NEWSPAPER REPORTERS.

[Gentlemen whose names are marked with an asterisk (*) in the following list are also barristers.]

Name.	Staff.	System.
Adair, Jas. . . .	Chant and Co. .	Pitman's.
Albery, R. J. . . .	Daily Telegraph (chief).	Taylor's.
Anderson, Thomas		Anderson's.
Atkins, F.	Chant and Co. .	Pitman's.
Baines, Harry	Globe	Pitman's.
Bannermann, Geo. L.	Dundee Advrtsr.	Pitman's.
Beadnell	Times	Pitman's.
Bell, D.	Daily Telegraph	Pitman's.
Bell, J.	Scotsman . . .	Pitman's.
Bennett, Sam *	Hansard	Pitman's.
Brodribb, A. A. . . .	Times	Pitman's.
Bune, J.	Daily Telegraph	Pitman's.
Burn, Walter *	Times	Pitman's.
Bussey, G. Tyas	Morning Post .	Gurney's.
Bussey, Harry	Press Association	Gurney's.
Bussey, H. Y.	Morning Post .	Gurney's.
Bussy, George M. . . .	Hansard (chief) .	Taylor's.
Bussy, Bernard F. . . .	Glasgow Herald	Gurney's.
Bussy, Frederick M. . .	Central News .	Taylor's.
Bussy, G. M., Jun. . . .	Central News .	Taylor's.
Bussy, James M. . . .	Hansard	Taylor's.
Bussy, E. F.	Glasgow Herald	Taylor's.
Bussy, Tom M.	Central Press .	Gurney's.
Bussy, G. Walter	Central News .	Pitman's.

* Though, as above stated, there is at present no official report in the strict sense of the phrase, the reporters of "Hansard's Debates," under the able direction of Mr. George M. Bussy, may be considered as occupying at least quasi-official positions in the gallery.

Name.	Staff.	System.
Butler, John . . .	Press Assn(chief)	Mavor's.
Byrne, John . . .	Morning Advtsr.	Taylor's.
Calder, Hugh A. . .	Scotsman . . .	Pitman's.
Callingham, J. . .	Mrng. Advertiser	Pitman's.
Campbell, J. S. . .	Freeman's Jrnl. .	Pitman's.
Capper, J. B. . . .	Times	Taylor's.
Carr, A. J.	Press Association	Lowe's.
Chant, R. S.	Chant & Co.(chf.)	Taylor's.
Chaster, A. W.* . .	Times	Pitman's.
Clapperton, Robert .	Press Agency . .	Pitman's.
Clarkson, T. T. . .	Daily News . . .	Taylor's.
Clifford, F.*	Times	Pitman's.
Cockman, A. J. . . .	Glasgow News . .	Pitman's.
Coleman, William . .	Central Press . .	Longhand.
Collins, William . .	Daily Chronicle	Pitman's.
Collins, W. P. . . .	Freeman's Jrnl.	Pitman's.
Cook, E.*	Times	Taylor's.
Cook, Basil	Advertiser . . .	Clive's.
Cooper, Thompson . .	Times	Gurney's.
Coulter, H.	Morning Post . .	Taylor's.
Croal, J. P.	Scotsman	Pitman's.
Croal, W. G.	Citizen	Pitman's.
Crosbie, Thomas* . .	Times	Taylor's.
Cumming, Alexander .	Standard	Pitman's.
Cumming, David . . .	Liverpool Post .	
Denison, C. M.* . . .	Times	Lewis'.
Downing, W.	Central News . .	Taylor's.
Doyle, J. H.	Advertiser (chf.).	Byrom's.
Davidson, Morrison . .	Dispatch	Longhand.
Duckworth, W. M. . .	Daily News . . .	Pitman's.
Duckworth, J. C. . .	Lvrpool. Courier	Pitman's.
Dunning, R.	Hansard	Pitman's.
Dunning, T.	Advertiser . . .	Pitman's.
Dunphy, H. M*	Morning Post . .	Taylor's.
Dymond, Henry	Globe	Byrom's.
Edsall, W. V.	Morning Post . .	Taylor's.
Emery R. G.	Morning Post . .	Taylor's.

Name.	Staff.	System.
Fenn, H. E. . . .	Daily Telegraph	Pitman's.
Fenton, G. R.* . . .	Times . . .	Gurney's.
Findon, H. . . .	Daily News . .	Lewis'.
Finlason, W. F.* . .	Queen's Bench .	Lewis'.
Fishbourne, F. C. . .	Daily News . .	Pitman's.
Fisher, S. J. . . .	Daily Chrn.(chf.)	Taylor's.
FitzGibbon, G. . . .	Hansard . . .	Taylor's.
Gawtress, William . .	Times . . .	Byrom's.
Gladding, Wm. . . .	Daily Chronicle	Taylor's.
Goldsmith, W. O. . .	PressAssociation	Taylor's
Goldston, S. J. . . .	Chant and Co. .	Pitman's.
Gowing, Arthur . . .	Daily Chronicle .	Pitman's.
Grant, C. . . .	Chant and Co. .	Pitman's.
Grant, F. W. . . .	Chant and Co. .	Pitman's.
Grant, W. C. . . .	Scotsman . . .	Pitman's.
Grogan, Samuel . . .	PressAssociation	Taylor's.
Hanly, M. . . .	Times . . .	Pitman's.
Hancock, Rob. . . .	Standard . . .	Lewis'.
Harrington, Thomas .	Freeman's Jrnl. .	Pitman's.
Harris, J. H. . . .	Central News .	Taylor's
Harvey, Henry * . . .	Daily Chronicle .	Pitman's
Hawkings, John . . .	Central Press .	Longhand.
Heckscher, James . .	Reuter's . . .	Taylor's.
Hepburn, Walter S. .	PressAssociation	Pitman's.
Hodge, E. . . .	Yorkshire Post .	Pitman's.
Hodge, J. . . .	Lvrpool. Courier	Pitman's.
Holdsworth, W. . . .	PressAssociation	Pitman's.
Hoole, Frank . . .	Hansard . . .	Pitman's.
Hooper, J. H. . . .	Law Courts . .	Taylor's.
Hugh, Paul	PressAssociation	Taylor's.
Ibbetson, T. A. . . .	Standard . . .	Pitman's.
James, Samuel . . .	Central Press .	Pitman's.
Janes, Alfred . . .	Daily News . .	Taylor's.
Jeans, Wm. . . .	Standard . . .	Pitman's.
Jeans, Wm. . . .	Globe . . .	Pitman's.
Kelly, A. B.* . . .	Times . . .	Taylor's.
Kernaghan, Adam . .	Times . . .	Pitman's.

Name.	Staff.	System.
Kerr, Joseph . . .	'Times . . .	Pitman's.
Leycester, Wm.* . .	Times . . .	Pitman's.
Littler, Wm. . . .	Liverpool Post .	Pitman's.
Lowe, M. H. . . .	Sheffield Indpndt	Pitman's.
Lucy, H. W. . . .	Daily News (chf.)	Pitman's.
Macdonald, W. . .	Morning Post .	Pitman's.
MacGrenahan, W. F.	Freeman's Jrnl. .	Pitman's.
Mackay, W. . . .	Pall Mall Gazette	Pitman's.
Mackenzie, W . . .	Standard . . .	Taylor's.
Mackie, W. S. . . .	Edinburgh Rvw.	Pitman's.
Magrath, M. J. . .	Daily News . .	Pitman's.
Marsh, G. V. . . .	Press Association	Pitman's.
Massey, H. . . .	Liverpl. Courier	Lewis'.
Matthews, William.	Irish Times . .	Taylor's.
McCallum, J. F. . .	Chant and Co. .	Pitman's.
McIntosh, Alex. . .	Abrdn. Free Press	Pitman's.
McIntyre	Daily Telegraph	Pitman's.
McLachlan, J. G. . .	Daily Telegraph	Pitman's.
McRoberts, D. J. . .	Glasgow Herald	Pitman's.
Micklethwaite, A. .	Yorkshire Post .	Pitman's.
Moffat, David . . .	McLean's Agency	Taylor's.
Moore, John	Press Agency .	Pitman's.
Moore, J. O	Freeman's Jrnl.	Pitman's.
Morse, T. F. * . . .	Morning Post .	Taylor's.
Mould, Jas. . . .	Standard (chief)	Taylor's.
Nisbet, John F. . .	Times	Taylor's.
O'Connell	Press Association	Taylor's.
O'Hennessey	Morning Advtrs.	Taylor's.
O'Shea, Robert . . .	Morning Post .	Moat's.
Paul, Alex. . . .	Daily News . .	Pitman's.
Paul, John	Standard . . .	Lewis'.
Paul, Robert	Glasgow Herald .	Pitman's.
Paul, William . . .	Press Association	Lewis'.
Peacock, E. E. . . .	Morning Post .	Pitman's.
Perkins, W. . . .	Mnchstr. Courier	Graham's.
Piper, Frederick . .	Central Press .	Pitman's.
Potts, Wm. . . .	Press Association	Pitman's.

Name.	Staff.	System.
Powell, Geo. . . .	Times . . .	Pitman's.
Pullan, Jos. . . .	Daily News . .	Bradley's.
Rahbula, E. R. . . .	Chant and Co. .	Pitman's.
Redman, Robert . . .	Daily Telegraph	Taylor's
Reed, W. S. . . .	Law Courts . .	Taylor's.
Rendle	Daily Telegraph	Pitman's.
Riach, Thomas . . .	Leeds Mercury .	Pitman's.
Rose, H. . . .	Central News .	Pitman's.
Ross, Charles . . .	Times (chief) .	Gurney's.
Ross, J. . . .	Times . . .	Gurney's.
Russell, Dr W. H. . .	. . . .	Taylor's.
Saunders, Fred. . . .	Press Association	Pitman's.
Saunders, W. . . .	Mrng. Advertiser	Taylor's.
Scott, C. H.* . . .	Law Courts . .	Taylor's.
Scott, M. O. . . .	Liverpool Albion	Taylor's.
Senior, William . . .	Daily News . .	Pitman's.
Shaw, Jas. D. . . .	Press Association	Taylor's
Smith, James	Scotsman . . .	Pitman's.
Smith, C. . . .	Times . . .	Taylor's.
Storr, W. . . .	Times . . .	Pitman's.
Taylor, J. G. . . .	Morning Post .	Clive's.
Taylor, W. J. . . .	Morning Post .	Taylor's.
Thompson, J. E. . . .	Times . . .	Pitman's.
Todd, Jas. . . .	Glasgow Mail .	Pitman's.
Toye, E. . . .	St. Jas.' Gazette .	Pitman's.
Tuohy, James	Freeman's Jrnl. .	Pitman's.
Turner, J. . . .	Mnehstr. Grdian.	Mixed.
Turner, John	Press Association	Taylor's.
Walker, Jas. . . .	Glasgow Herald	Taylor's.
Waller, F. . . .	Daily News . .	Pitman's
Watson, Joseph . . .	Scotsman . . .	Pitman's.
Watts, H. G.* . . .	Times . . .	Pitman's.
White, T. A. . . .	Press Association	Pitman's.
Wilkie	Daily Review .	Pitman's.
Williams, Charles . .	Advertiser . .	Taylor's.
Williams, Edward J. .	Advertiser . .	Moat's.
Willats, T. . . .	Glasgow News .	Pitman's.

Name.	Staff.	System.
Willson, Oswald . . .	Standard . . .	Melville Bell's.
Withers, J. C. . . .	Standard . . .	Pitman's.
Wood, H. F. . . .	Mrng. Advertiser	Pitman's.
Wright, Herbert . . .	Standard . . .	Pitman's.

With reference to some of the different plans named as practised by various gentlemen in the above list, it is to be observed that Taylor's system, as used by them, has been modified both by the editors, such as Harding and others, as well as by the practitioners named themselves. Mr. Bernard F. Bussy, for example, uses a combination of Taylor's and Gurney's, which he framed for himself; Mr. A. B. Kelly, summary writer of the *Times* in the House of Lords, has altered Taylor's; and Mr. Finlason, of the same journal, has in the same way modified Gurney's system in his own practice.

Perhaps the most systematic and useful emendations made upon Taylor's are comprised in the scheme of Mr. Lowes, of Newcastle-on-Tyne. Mr. Lowes rejects Taylor's *b*, which is formed of the circle and the back stroke. That character was strongly condemned by Lewis in his criticisms of the various systems, and it is noticeable that many of the improvers of Taylor's have substituted for it a simpler stroke. Another reporter, Mr. Grogan, in his modification of Taylor, substitutes Taylor's *f*, the simple back stroke for the *b*, and amongst other changes uses the character used in Pitman for a *v* as his *m*; his *f*, again, is a Pitman's downward *r*. This, it will be seen, though eliminating Taylor's *b*, which has often been condemned as a faulty character, introduces such wavy curved outlines as Pitman's *v* and *r* (downward) amongst the straight lines of Taylor. In Mr. Lowes' system, though the *b* is made to change its rôle (it is made to do service as a *th*, and Taylor's *ch* is substituted for the *b*) there is, happily, no introduction of these wavy forms. His system resembles, in this way, Wilson's, of Paisley, and Hunter's, of Edinburgh. On the other hand, there are many Taylorites

in the above list who use that system pure and simple, such as Mr. Shaw, Mr. Nisbet, and Mr. Hugh, as also did the late Mr. John Neilson, of the *Times*, who died last session. It is often said that the writers of Taylor's—call it by the name of Harding's, Odell's, or other editors—are generally first-class note-takers, and that statement is one which my own observation leads me to concur in very strongly.* Not to make invidious selections from our list, to name such men as Mr. J. Irvine Smith, of the Court of Session, and Mr. Thomas Reid, of the *Glasgow Herald*, is to name two of the most accomplished living shorthand-writers. These gentlemen write Taylor's; Mr. Reid the system unchanged, and Mr. Smith's style resembles, if I remember aright, Mr. J. D. Lowes'. Taylor's is also used by Mr. Robert Smith and Mr. Dawson, of the Glasgow Law Courts. Byrom's was very much in vogue with clergymen in Scotland a generation ago; the sermons of the late Dr. Symington, of Paisley, and Professor James Mitchell, of the United Presbyterian Church, Hull, are written in this style. Portions of the MSS. of both these reverend gentlemen were deciphered by myself. The late Dr. Burns, of Glasgow, also, I believe, used Byrom's system in writing down his sermons; the side of a sheet of note-paper, so closely did the Doctor write, contained a whole discourse.

Thousands of clergymen, throughout the three kingdoms, now compose their sermons in shorthand.

A very large number of clerks, too, in the Government and other offices, take their *précis* notes in shorthand—a considerable proportion of them using Taylor's system.

* Many years ago I persuaded a brother reporter, then a proficient in Pitman's, to abandon it for Taylor's, and, as I anticipated, he afterwards expressed the greatest satisfaction at the change. This gentleman now holds a high position in our profession.

LONDON SHORTHAND WRITERS.

Name.	Staff.	System.
Andreolli, Emile . . .	63, Queen Victoria St.	
Baker, Thomas . . .	Walsh and Sons . . .	Pitman's.
Barber, C. L. . . .	Official Shorthand Writer Bankruptcy Court, 4, Portugal Street, W.C.	
Barnett and Buckler .	89, Chancery Lane .	Mavor's.
Barnett, W.	Official Shorthand Writer Admiralty Court, 19, Bennet's Hill.	Mavor's.
Barnett	Hurst and Hurst . . .	Mavor's.
Barrett, John A. . . .	11, Queen Victoria St.	
Barrett, W. G.	Hurst and Hurst . . .	Taylor's.
Bennett, Charles and Isaac Newton.	22, Southampton Bdgs.	Taylor's.
Bennett, Lionel . . .	22, Southampton Bdgs.	Taylor's.
Bennett, Vivian . . .	Southampton Buildgs.	Taylor's.
Berry, T. E.	14, Bell Yard . . .	Pitman's.
Bryan, Arthur	Walsh and Sons . . .	Pitman's.
Button, C.	Official Reporter, Pro- bate and Divorce Dvsn. Westminster.	Pitman's.
Callingham, James . .	13, York Street, Covent Garden, W.C.	Pitman's.
Carruthers and Barnett	19, Bennet's Hill . . .	Mavor's.
Carter and Grimwade .	28, Cursitor Street . .	C., Taylor's; G., Pitman's.
Carter, John	61, Cloudesley Road . .	Taylor's.
Chant, R. S.	Chant and Co.	Taylor's.
Chapple, Arthur . . .	75, Chancery Lane . .	Taylor's.
Cherer, Bennett, and Davis.	38, Lincoln's Inn . . .	C., Field's; B., Taylor's; D., Pitman's.
Chisholm, William . .	Mining News	Pitman's.

Name.	Staff.	System.
Cock, W. and C. . . .	89, Chancery Lane . . .	Taylor's.
Cocks, Wm. . . .	27, Chancery Lane . . .	Pitman's.
Cooke, F. . . .	Marten and Meredith	Pitman's.
Cooke and Son . . .	31, Southampton Buildings.	
Corfield and Hersee . .	Chancery Lane . . .	Taylor's.
Counsell, Edgar Sep- timus*	Chancery Lane . . .	Taylor's
Counsell, Henry Rchd.	Chancery Lane . . .	Taylor's.
Counsell, Wm. Henry	Chancery Lane . . .	Taylor's.
Curtis, A. P. . . .	Reed and Co., 37, Cur- sitor Street.	Pitman's
Cutler, W. S. . . .	Cherer, Bennett, and Davis.	Taylor's
Deeble, John Fage . .	2, Falcon Court, 32, Gurney's Fleet Street.	
Doogood	Cherer, Bennett, and Davis.	Taylor's.
Duggett, Jas. Frederick	67, Chancery Lane . . .	Taylor's.
Edsall, William Viner	2, Portugal Street . . .	Taylor's
Fenn, E	160, Fleet Street . . .	Pitman's.
Fish, Joseph Chettle .	1, Basinghall Street . .	Pitman's.
Fisher, Geo. T. W. . .	Treadwell and Co. . .	Pitman's.

* Not a few of the writers given as using Taylor's have made considerable modifications on that plan, as did the late Mr. William Counsell, a most able shorthand writer. All the Messrs. Counsell now in the profession use this system, and though it approaches in principle closely to Taylor's, yet its alphabet is essentially distinct, Taylor's "b" being rejected, and its place filled by the "x"; for Taylor's "h" this system adopts Taylor's "ch"; for the "l" Taylor's "f"; for the "v" Gurney's "sh"; and for Taylor's "x" the "u" of that author is substituted. Taylor's "p" is also rejected and his "sh" character used instead; the "f" is an "s" with a terminal tick; the "g" and "j" is a circle; "k" in Taylor's is Counsell's "m," and the "k" of the latter is a "ch" with a sort of initial hook. The other characters are the same in both, only that the Counsell's "d" has a final up-tick. This is the stenography also used by the Messrs. Bennett of Southampton Buildings.

Name.	Staff.	System.
Gabell, Robert . . .	44, Essex Street . . .	Taylor's.
Gerrans, Henry . . .	Gurney and Sons . . .	Gurney's.
Gliddon, John . . .	Gurney and Sons . . .	Gurney's.
Gliddon, Jas. . . .	Gurney and Sons . . .	Gurney's.
Gray, P.	Pocknell's	Taylor's.
Guest, Edwin	2, Falcon Court . . .	Guest's.
Gurney, W. B. & Sons.	26, Abingdon Street .	Gurney's.
Gullond, W.	Walsh and Sons . . .	Pitman's.
Hagger, George . . .	115, Fleet Street, E.C.	Pitman's.
Harris, J. H.	93, Chancery Lane . .	Taylor's.
Harry, Spencer C. . .	Gurney and Sons . . .	Gurney's.
Hawkings, John . . .	22, Parliament Street.	
Henderson, W. Cowtan	Marten and Meredith	Taylor's.
Hersee, C.	Chancery Lane	Taylor's.
Hewett, W. T. S. . . .	Gurney and Sons . . .	Gurney's.
Hibbit and Sanders . .	14, Bell Yard	Taylor's.
Hill, Thomas	36, Chancery Lane . .	Pitman's.
Hill, W. Carr	Devereux Court	Mavor's.
Hodges and Son	50, Chancery Lane . .	Taylor's.
Hurst and Hurst . . .	40, Chancery Lane . .	Taylor's.
James, Hugh	62, Ludgate Hill . . .	Pitman's.
Kight, W.	W. and C. Cock	Taylor's.
Lamb, F.	89, Chancery Lane . .	Pitman's.
Lampard, Edwin	Devereux Court	Pitman's.
Law, A. H.	Hurst and Hurst	Pitman's.
Levy, Matthias	5, Mitre Crt., Fleet St.	Taylor's.
Lewis	Snell and Son	Gurney's.
Lowe, Marshall Herbt.	2, Falcon Court	Pitman's.
Marten and Meredith .	13, New Inn, Strand .	Pitman's.
Massey, Henry	93, Chancery Lane . .	Lewis'.
Mill, Alfred	Gurney and Sons	Gurney's.
Mill, J. W.	Gurney and Sons	Gurney's.
Milner, S. G.	Snell and Son	Pitman's.
Montgomery, James . .	Gurney and Sons	Gurney's.
Moore, John, and Son	35, Parliament Street .	Pitman's.
Nicholson, P. E. . . .	Gurney and Sons	Gurney's.
Noble, Hugh	Reed and Co.	Pitman's.

Name.	Staff.	System.
Nunnelly, Luke . . .	Reid and Co. . . .	Pitman's.
Panton, W. . . .	Tolcher	Taylor's.
Petrie, James George .	2, Falcon Court . .	Pitman's.
Pocknell, Edward . .	2, Falcon Court . .	Pitman's.
Reed, Thos. Allen, and Co.	37, Cursitor Street .	Pitman's.
Rickman, E. T. . . .	1, Branch Rd., Brixton	Taylor's.
Rogers, W.	5, Mitre Crt., Fleet St.	Taylor's.
Salter, W. H. Gurney	W.B.Gurney and Sons, Official Shorthand Writer to Houses of Parliament.	Gurney's.
Shelley, A. C. . . .	17, Parlmnt. St., S.W.	Gurney's.
Snell and Son	36, Chancery Lane .	Gurney's.
Snell, G.	Bankruptcy Court . .	Gurney's.
Taylor, Peter de Nully	9, John Street, Adelphi	Taylor's.
Thomas, T. B. . . .	Walsh and Sons . . .	Taylor's.
Tolcher, Brothers . .	22, Southampton Bdgs.	Taylor's.
Towell, Jas.	27, Chancery Lane .	Pitman's.
Toye, E. W.	160, Fleet Street . .	Pitman's.
Treadwell and Howard	Devereux Chambers .	T., Gurney's; H., Graham's.
Wall, J. S.	Gurney and Sons . . .	Pitman's.
Walpole	93, Chancery Lane .	Graham's.
Walsh and Sons . . .	17, Parliament Street	Gurney's.
Wayland, W. R. . . .	Pocknell's	Pitman's.
Webb, W. B.	Gurney and Sons . . .	Gurney's.
White, Alfred	Marten and Meredith	Pitman's.
White, Arthur E. C. .	2, Falcon Court . . .	Pocknell's.
White, Henry	33, Chancery Lane .	Gurney's.
White, James*	33, Chancery Lane .	Gurney's.
Wright, Alfred Isaac .	33, Chancery Lane .	Pitman's.
Wright, Theodore R. .	Wright and Gabell, 44, Essex Street.	Pitman's.

* Mr. White is the oldest official shorthand-writer in Westminster Hall; he has been more than 48 years in the profession, and the system he uses is Gurney's—very extensively improved by himself.

THE SHORTHAND SOCIETY.

We append a list of the officers and council of this society, to whose operations we have in a previous chapter alluded

PRESIDENT.

Cornelius Walford, Esq., F.S.S., F.I.A.

VICE-PRESIDENTS.

Thomas Allen Reed, Esq.

The Rev. W. H. Hechler.

COUNCIL.

Professor Everett.

Messrs. J. E. Bailey, F.S.A.

„ Wynne E. Baxter.

„ J. Douglas.

„ J. Westby-Gibson, LL.D.

„ W. Goddard.

„ W. J. Ingram.

„ A. L. Lewis.

„ Edward Pocknell.

„ H. Richter.

„ A. B. Sparkhall.

„ Samuel Timmins.

„ Francis Turner.

HON. TREASURER.

James G. Petrie.

HON. SECRETARY.

H. H. Pestell.

HON. FOREIGN SECRETARY.

Herr Heinrich Richter.

Rule 2.—The object of the Society is “the Study of the Science and Literature of Shorthand, and the investigation and discussion of the principles which should govern the construction of a System of Shorthand, adapted, if possible, for general use.”

[All communications to be made to the Hon. Secretary, MR. H. H. PESTELL, at 2, Falcon Court, 32, Fleet Street, E.C.]

FINLAND.

Immediately on receiving a separate constitution of her own, giving her a National Assembly, the Government of the Grand Duchy decreed the study of stenography. In virtue of this order, Dalström, Margunoff, and Dr. Swann proceeded to Leipzig and took lessons in Gabelsberger's system, under the tuition of Dr. Charles Albrecht. These gentlemen then adapted this system to the Swedish language, and, since 1867, a corps of twelve stenographers is employed to reproduce the legislative debates.

FRANCE.

For a description of the systems of shorthand used in France, the reader is referred to the chapter on French Systems.

The regulations at present in force for the publication and communication to the newspapers of the debates in the National Assembly have not been fixed by any particular law—they are the result of custom and rules of the House (*Règlements Intérieurs*). All debates are recorded (1) in a shorthand report *in extenso*; (2) in a full analytical report; (3) in a short analytical report; and (4) in official minutes intended only to be kept as a record of the proceedings of the House.

STAFF OF THE SHORTHAND REPORT (*in Extenso*).

This staff consists of a Director of the Stenographical Department, of an Assistant Director, of five revising shorthand writers, of eight working shorthand writers, and of four assistant shorthand writers. The Chief of the Staff and Assistant Chief correct all work done by their subordinates, after the revising shorthand writers have corrected the work of the working shorthand writers and their assistants.

Members of the House are allowed, if they wish to do so, to correct their speeches within the five hours following the close of the sitting.

Copies of the report *in extenso* are issued to all newspapers that ask for them ; the issue is made first of all at Versailles, sheet by sheet, during the process of printing, and contains the speeches of members who do not avail themselves of the permission granted to correct them.

The report, when completed, is sent to Paris, where it is placed in an office near the printing house for the use of the newspapers.

STAFF OF THE FULL ANALYTICAL REPORT.

This report is drawn up by the Chief of the Staff, who has under his orders nine clerks (*Secrétaires Rédacteurs*) employed in this work. It must not exceed two columns and a half of a large-sized newspaper in length.

STAFF OF THE SHORT ANALYTICAL REPORT.

This report is also drawn up by the clerks (*Secrétaires Rédacteurs*), who make the full analytical report. It must not exceed a column of the full-sized newspapers in length.

Both these reports are placed gratuitously each day at the disposal of the Parisian and provincial press. The Paris newspapers can procure them in Paris on the same evening as they are printed, at the above-mentioned office, up to nine o'clock. The reports are sent by evening mail to all the provincial newspapers that ask for them.

STAFF OF THE OFFICIAL MINUTES.

This document is also drawn up by the clerks belonging to the staff of the full analytical report (*Secrétaires Rédacteurs*).

Deputies, acting as Secretaries to the House (*Secrétaires Députés*), correct these minutes, and they are read by one of them at the beginning of each sitting.

The minutes of a sitting, when agreed to by the National Assembly, are signed by the President or Vice-President who were present at that sitting, as well as by not less than two Deputies, acting as Secretaries to the House (*Secrétaires de l'Assemblée*), at least.

These minutes are not printed, but are deposited in the archives of the National Assembly.

We give here the Conditions of Sale of the Contract, prepared in virtue of Articles 27, 28, and 30 of the Regulations for the Receipts and Expenditure of the National Assembly, for Publishing and Distributing both the Full and Analytical Report, and the Brief Analytical Report of the Sitzings of the National Assembly, made in virtue of the Order of the Committee of 26th June 1873 :—

Art. 1. On Monday, the 4th of August, a public sale shall take place, to the lowest bidder, and on sealed tenders, of the contract for publishing and distributing the two reports of the proceedings of the National Assembly communicated to the Press of Paris and of the Departments, in accordance with the order of the Committee of the House, that runs as follows :—

“Two analytical reports shall be communicated each day to the Press of Paris and of the Departments. These reports shall not exceed in length two and a half columns and one column respectively of the large-sized newspapers.”

“The Paris Press may procure these reports in Paris up to 9 p.m., in an office established especially for this purpose. These reports shall be sent by the evening mail to any provincial newspapers asking for them.”

Art. 2. The only persons allowed to make these tenders are printers or editors possessed of a certificate of qualification delivered to them by a public office, and accepted by the Quæstors of the Assembly.

Art. 3. In order that the printing of these reports may be made as expeditiously as possible, the contractor must possess a sufficient quantity of type and mechanical printing presses in good working order; but no steam-engines shall be established in the interior of the Palace. (This stock shall be provided at his expense, in a place situated in the Palace.)

Art. 4. Each day on which there is a sitting, and at the hour fixed by a notice emanating from the shorthand staff (*Service de la Rédac-*

tion), the contractor must provide a number of workmen sufficient to meet all the emergencies of the work, whether by day or night.

Art. 5. The printing of the reports shall cease at 5.45 P.M.; and should the sitting last after that hour the part of the reports still unprinted shall be completed next day. The manuscript shall be given to the printer, sheet by sheet, and the last sheets shall be very short, so that the final copy may be ready by 6 P.M. at latest.

The last final proofs of the reports shall be revised by the clerks of the full analytical report (*Secrétaires Rédacteurs*) in the composing-room, so that there may be no delay in sending the proof copy to the printer.

Art. 6. The size of the type employed in printing shall be 7 or 8 as the staff (*Autorités*) may order, and the paper used shall be similar to that employed for the report *in extenso*.

Art. 7. The copies containing both reports, when folded and addressed to the person for whom they are intended, shall be handed over without delay to the post-office clerks at the station, in accordance with the regulations for sorting the evening newspapers.

The copies, done up in parcels, shall be carried by the post-office clerks, and at the expense of the contractor, by one of the express trains of the Right Bank Railway, to some place to be fixed upon in the St. Lazare Station, whence they will be conveyed by the postmen to the various stations.

Art. 8. The first issue shall be made at Versailles by the 6.30 P.M. train, and the second one by the 6.50 train.

A third, and last issue, shall include the copies intended for the Paris newspapers that may claim them from 9.30 P.M. at latest, in an office the contractor shall establish for this purpose in Paris.

It shall be the duty of this office to communicate to all Paris newspapers that ask for them, copies of the report *in extenso*, which shall be sent to this office by the *Journal Officiel*.

The site of this office must be approved by the staff (*Administration*).

This office may, however, form part of the contractor's printing establishment in Paris; but should the contractor transfer his establishment elsewhere, the authorities reserve to themselves the full right of choosing a situation for it.

Art. 9. Should there be two sittings on the same day, the contractor must make whatever special arrangements may be necessary for printing and distributing the two reports at the same speed as in the case of ordinary sittings. He will be paid for such work at the rate of the price of a sitting, according to his contract.

Art. 10. Any delay occurring in the printing or carriage of the

reports, owing to any fault of the contractor, which may interfere with the issue of all or part of the copies intended for the Parisian or provincial newspapers, shall render the contractor liable to a fine, payable to the staff (*Autorités*) at the rate of 100 francs per sitting. If this occurs again during the same month, should the Quæstors of the Assembly think fit, the contract may be thereby cancelled, without compensation to the contractor.

The contractor is not responsible for any irregularity or delay on the part of the railway, but this irregularity or delay on the part of the railway must be proved by him.

Art. 11. The National Assembly (*Les Autorités de l'Assemblée Nationale*) shall bear the expenses of warming and lighting the printing-office at Versailles, as well as all expenses attending the carriage of the reports intended for the provincial Press from the St. Lazare Station. All other expenses must be borne by the contractor.

Art. 12. The contractor must print a number of copies corresponding with the number entered in a register kept for this purpose at the office of the Quæstors of the Assembly.

Should, however, this number exceed 650 copies, fresh arrangements shall be made respecting the hour for the close of the report, and the correction of the proof-sheets, so that there may be no delay in communicating them to the newspapers.

Besides the copies intended for the Press, the contractor must place twelve copies in the office of the Quæstors of the House immediately after the second issue.

Art. 13. The contract for printing and delivering the reports is granted for three years, beginning on the day on which the Assembly meets after the next recess. Should the authorities of the National Assembly wish, for any reason, to annul their contract during the first twelve months of its existence, deduction being made of any recesses of the Assembly, the contractor shall be allowed a compensation of two months' expenses.

Art. 14. The contractor may, should he wish it, present his account each month or every three months. Every fortnight begun, but interrupted by a recess of the Assembly, shall be paid for as if completed.

Art. 15. The fees for stamps and registry of the deed of value shall be paid by the contractor.

GERMANY.*

The reader is referred to the chapter on German Systems for information as to the particular styles and merits of the German shorthand.

Almost all the more important German newspapers obtain their reports of the debates in the German Reichstag and the Prussian Landtag from the same source, namely, a certain private undertaking called *Kammercorrespondenz*. These reports, however, are said to be wanting in accuracy. A few days after each sitting the official stenographic report appears, and is distributed gratuitously among the members. The *Kölnische Zeitung* has its own well-organised staff of reporters, and its accounts of the debates are superior to those of the majority of the newspapers. Series of the official reports can be obtained at a cheap rate by ordering through the *Zeitung* Bureau of the post-office.

GREECE.

The system of official reports obtains also in Greece. Professor Mindler was the first who gave to Greece a system of modern stenography—that, namely, of Gabelsberger. The direction of the Stenographic Bureau of the National Assembly is in the hands of a son of this Professor Mindler, by name Jean Mindler, who was also, by a royal decree of 1877, appointed teacher of stenography in the Polytechnic School of Athens.

* The *Staats Anzeiger* reports the debates in the Prussian Parliament. It, however, fully reports only the speeches of the Ministers. As for the speeches to which Ministers reply, it seldom gives more of these than the briefest summary, while many of them are altogether ignored. As a consequence of this partiality, the reports are frequently unintelligible, and constitute but an imperfect record of the business of the House. The editor is regarded as a Government official, yet is allowed to make comments on public affairs as an irresponsible journalist.

HOLLAND.

The first system of shorthand published in the Netherlands appears to have been one by Johann Reyner in the year 1673. It was a reproduction of the English system of Shelton's, but does not seem to have attained much popularity. After him, Gosens in 1679, Bossnijt, and Geysbeck published, the first an English-based method, the second a translation of Conen de Prépéan's French plan, and the third an adaptation of Erdmann's. A prize of 300 florins for the best system of shorthand, offered by the Concordia Society of the Hague in 1829, was carried off by a Dr. Sommerhausen for an adaptation of Conen de Prépéan's system. This adaptation has been emended by Cornelius Steger, Chief Stenographer of the States-General, who, with a staff of eleven stenographers, conducts to-day the reporting of both houses.

HUNGARY.

Taylor's was the first system introduced into Hungary in the shape of a work published in 1802 by Hauptman Danzer. Other systems have been since accommodated to the language of the country, the most recent being those of Stolze, Gabelsberger, and Arends, theoretically an excellent system. Gabelsberger's, we are told, is taught in more than a hundred Hungarian colleges. Since 1869 the debates of the Hungarian Diet have been reported by a Stenographic Bureau, under the direction of Fennyvessy and Konyi, with Markovits as *Reviser*. In 1833, Counts George Andrassy and Charles Karoly directed public attention to the importance of shorthand; and, what was better, offered a prize of 100 ducats to the author of the best course of lessons in the art, with the result that the prize was adjudged to the effort of a Martin Borsos, while a competitor named Charles Hajnik displayed great practical ability in a translation of Taylor's.

The official reporting is, in the first place, undertaken by this "Stenographic Bureau," which is bound to draw up from their shorthand notes a report of each sitting on the day itself. These reports are then lithographed and sent to the various departments of the State. There are, besides, journals edited by the Bureau of the Hungarian House of Representatives, and that of Magnates, giving accounts of their transactions, a printed copy of which is placed at the disposal of each Ministry. Finally, at each sitting, an official from the Ministry is entrusted with the duty of drawing up a short *exposé* of the proceedings of the Diet, which then forms the foundation of the regular official Parliamentary report which has to be furnished to the Emperor.

ITALY.

By the publication of his *Scrittura Elementare* (Milan, 1796), Citizen Malina was the first to call public attention in Italy to the subject of modern shorthand. Afterwards, Amanti and Milanese adapted Tayler's system to the Italian language. The system of Marti of Spain was, in 1828, applied to Italian by his son Angelo Ramon Marti. A host of other shorthand publications followed, among which that of Vegezzi (1876) is particularly noticeable for excellence, and so also is that of Gérin's, published in 1875. Tealdi's, however, is said to be most in use; but the proceedings of the last Œcumenical Council were taken down by young theologians in the French system of Tondeur.

In this country the official report is furnished by staffs of sixteen stenographers attached to each Chamber, who are provided with writing accommodation in the body of the Houses. The reports of the speeches, after having been revised by the speakers themselves, are inserted in the official *Gazette*. There is also a gallery for reporters for newspapers in each House; but the accounts which appear in the Press

of the debates in Parliament are said to be often so meagre, imperfect, and inaccurate as to be almost worthless. The official *Gazette* is the only paper that seems to be relied upon. The process of correction and revision involving time, it rarely happens that a speech appears in the *Gazette* until three or four days after it has been spoken; so that, in the meantime, there is no means whereby the public may become authentically acquainted with what has occurred within the walls of Parliament.

NORWAY.

The Legislature of Norway have, since the year 1844, when the Storting voted a sum of 1,000 species to the aid of stenographic learning, always encouraged the growth of the art. The older systems, as Hyerta's and Göttrell, have gradually given way to the German methods, and, since 1866, Gabelsberger's system has been adopted as the official stenography, modified, however, as it has been by Dessau. The chief of the Norwegian Storting Stenographic Bureau is J. Cappeln.

POLAND.

In 1838 Professor Joseph Pysz, of the Lyceum of St. Ann, at Cracow, published an adaptation of Taylor's, "for all tongues and dialects," which included, amongst others, the language of Poland; and Krupski, in 1858, published a system in Warsaw, similarly adapted from the method of Honoré Blanc. Here again, however, it is Gabelsberger's system which has borne off the honours; for it is that system, translated into Polish by Hezer, Polinski, and Olevinski that is taught in the schools, and it is by writers of that system that the sittings of the Diets at Cracow and Lemberg are reported.

PORTUGAL.

Antonio Pinto Patrizio Rodriguez is the name of the man who first introduced shorthand into Portugal. This he did by the publication in 1802 of a "general and complete system of stenography." This, if we may judge from the specimen given in Professor Zeibig's book, where, however, the full name of Rodriguez is unpardonably shortened by the omission of the "Antonio," was a very primitive adaptation of Taylor's to the Portuguese. But the adaptation fell flat; and in 1822 the system of Angelo Ramon Marti, whose father had successfully introduced shorthand into Spain, was published at Lisbon, and with better results than had attended the aforesaid Antonio's. The system, however, which is used to report the proceedings of the Cortez to-day is that of J. F. Torneros, and the characters of this style present a strikingly uncouth and unhandsome appearance. Torneros' was first published at Saragossa in 1859; ultimately considered, it is an adaptation of Coulon-Thevenot, of France, through the intermediaries of the Martis, father and son. The chief of the Stenographic Bureau at the Cortez is Antonio José da Luz Fernandez. The second system published in Spain was that of Machdo d'Evora (1822), but it succumbed to the competition of the Martis.

ROUMANIA.

In Roumania the first system of shorthand proper was supplied by Rosetti, who, in 1848, published a system of shorthand based on that of the English writer, though a writer in the *Panstenographicon* makes the basis of Rosetti's system that of the French writer Tondeur. Tondeur's system, however, was, it would appear, subsequently adapted to the language of Roumania by Winterhalder, judge of the Tribunal of Commerce. Stoenesen, one of the State stenographers, endeavoured to improve the system of Tondeur,

but afterwards adopted that of Gabelsberger. Râcuciu also made a translation of Gabelsberger's, which, since 1868, has been used officially in the Senate. In the staff of the shorthand-writers to the Senate there are eight of the first rank who take each five-minute turns. In that of the Chamber of Deputies there are sixteen who relieve each other, in eight divisions, every ten minutes.

RUSSIA.

The first employment, says Professor Krieg of Dresden, of stenography in Russia, goes back, if we may give credence to the reports of that period, to the end of the seventeenth century, when a certain Professor Wolke used to reproduce discourses by means of his own system of shorthand. In 1820, the Baron de Korf made an adaptation of Astier's (French) system to the Russian language, but his effort was unattended by any real success. The method of General Ivanin, based on English and on French systems, and published at the date when oral and public procedure was introduced into that country, met with a more satisfactory reception. Still, since this latter system did not fulfil the requirements of a more pressing kind, which were imposed, the Russian Ministry entered into correspondence with the Institute of Dresden, with a view to obtaining the opinion of this body regarding the different systems of stenography. This was about 1858. In the interval, and after hearing the report prepared by a Committee on the manner in which the Ministry ought to set about reforms in the administration of justice, the Emperor ordained that the Ministry should scrupulously follow the suggestions of the Director of the Second Imperial Court and of the Minister of Public Instruction, with respect to the development of shorthand in Russia, and its employment in the Administration. In virtue of this order, a special commission was appointed

under the presidency of the Faculty of Teachers of St. Petersburg. This commission, after numerous debates, decided to offer a prize either for a system of shorthand altogether Russian, or for the best imitation of a foreign system. The prize was accordingly offered, and the consequence was that no less than twenty-eight methods were handed in, of which there was not a single one that could be regarded as completely satisfying the requirements of the Commission. The translation, however, of Gabelsberger's system by Baron de Tornaure, Professor Zeibig and Olehin, as also the reproduction of the old Stolzean method by Paulson and Messer, were recommended as embodying the bases for instruction in stenography. In the contest which followed between these two privileged systems, Gabelsberger's system was successful. His system is officially employed in the Imperial Senate, in the Court of Cassation, and in the other law courts of St. Petersburg, as well as in that of Kharkoff, and that of the municipality of Odessa. At Kharkoff the teachers of stenography receive State compensation, and prizes are offered to the successful pupils.

SERVIA.

Milosch Milowuk was the first who adapted the language of Servia to a system of stenography, that, namely, of Stolze, and that in 1866. But his effort to establish Stolzean shorthand in the principality was without real success. The same remark applies equally to the subsequent attempts of Georg Djordjeviez and of Iwan Djaja. The work of Ivan Miloranoviez, who in 1870 published an adaptation of Gabelsbergers to the Servian tongue was crowned with success; and since 1872 Servia has officially adopted the system of Gabelsberger, in which system four stenographers take down the proceedings of the Skupschtina.

SPAIN.

The book of Marti, which he commenced in 1800, and which is an adaptation of the system of Taylor, was the first on stenography which appeared in Spain. Marti modified his work subsequently, and to a very material degree; indeed, he seems to have recognised that the principles of Taylor were not suitable to the speech of Spaniards, and in his editions of 1813, 1821, and 1824, he adopted as his basis the system of Coulon Thevenot, to whose plan, it is noticeable, all the subsequent modifications by other hands, which Marti's works have undergone either in his native country, in Portugal, or in the South American Governments, whither, as will be seen in the remarks applicable to these States, Marti's system has penetrated, bear a sufficiently strong resemblance. Marti's book—the full name of the author is Don Francisca de Paula Marti—was published at Madrid in 1803; and the second work in Spain on the same subject was by Don Alvarez Guerra, published also at Madrid. By royal ordinance in 1802, a chair for shorthand was established at Madrid, and the first professor named was Marti, the translator of Taylor. Xaramillo, whose alphabet is given under our list of shorthand alphabets, was a pupil of Marti's. Serra y Ginesta, Marmol, Zamacola, Sotomayor, and Dr. José Balari y Jovany of Barcelona, are amongst the principal names of those who have contributed to the improvement of shorthand in Spain. Nor should the name of Gabriel Quintin Montañes be omitted, according to whose system it is that Professor Risueño of Cadiz conducts his classes. There are also systems of note bearing the names of Villasenñor and Vela. The Economic Society of Spain has rendered much service to the cause of shorthand by founding an institution for the teaching of the art. Shorthand to-day is in use in Spain not only for the reproduction of the debates in the Cortes, but also in the courts of law, in academies, and in the Athenæum. Not only so, by Article

500 of the law relative to the organisation of the Faculty of Law, all applications for office as secretary to the Tribunal of Instruction, as well as to the superior tribunals, must give evidence of a practical acquaintance with stenography. The remuneration of the official shorthand-writers to the Cortes, of whom there is a staff of twenty, varies from a sum of 40,000 reals to the director of the staff, D. Nicolis Arias, to 10,000 reals for the subordinate grade. Some of the more prominent amongst recent Spanish authors, their productions for the most part observing the groundwork of their compatriot precursors, are D. Quintin Bas of Valencia, Sumbiela of the same city, and Mariano Alonso y Diaz of Madrid. The propagators of Gabelsberger's system, elsewhere so active, do not appear to have achieved much here, the ground being already well occupied by native enterprise. Neumeier, however, in 1874, translated Gabelsberger's system into Spanish, and the same was done for Stolze's by Dr. Michaelis in 1876.

SWEDEN.

This, as well as the neighbouring realm of Norway, has always regarded, through their Governments and their nobility, the interests of shorthand with much favour. Anscharius, the apostle of Christianity to the North, introduced in the ninth century the Tironian Notes, or old Roman shorthand system into Sweden. Little, however, seems to have come of this antiquated style of abbreviation; but like other countries in Europe, Sweden, receiving the impulse from England, began about the end of the seventeenth or beginning of the eighteenth century to turn its attention to modern shorthand. Ralamb appears to be the earliest Swedish author on the subject, and he presented his readers with a translation of the English writer, Taylor's; and the same may be said of the attempts of Silfverstolpe, of Hjerta, in 1825, and of Götrek in 1827; and a prize of

500 bankthalern offered by the knights and nobility for the construction of a system by which the proceedings of the Parliament might be taken down, seems to have been awarded jointly to Silfverstolpe and Hjerta. Since 1854 the legislative proceedings have been reported by two stenographers using the adaptation of Gabelsberger's system by Dessau of Denmark. The development of shorthand in Sweden is indebted not inconsiderably in more recent years to the efforts of Tesch and Dahlgreen. The remuneration of the official stenographers to the Chambers is fixed at $4\frac{1}{2}$ and $3\frac{1}{2}$ thalers a day.

SWITZERLAND.

Professor Michaelis gives, in an article in the *Jahrgang* (1865, No. IV.), several interesting particulars on the history of stenography in this country. Here, as in Germany, the stenographic rivalry is principally confined to the systems of Gabelsberger and Stolze. The idea of publishing a bulletin giving the debates of the Chambers has for many years engaged official attention ; but the cost of so doing, as there would require to be separate issues in French, German, and Italian to meet the requirements of the trilingual population, would appear to have up till now operated against the satisfactory execution of the proposal. The Grand Council of Berne have their sittings reported by a single reporter, who uses the system of Stolze, and a writer of Gabelsberger's method reports the proceedings of the military department of the Helvetian body. These two systems, as well as that of Arends, are extensively pushed throughout the territory of Switzerland.

TURKEY.

The Government of the Sultan has recently, it would appear, sanctioned the offer of a prize of £500 for the best

adaptation to the Turkish language. Gabelsberger's has already been translated into Turkish by Maximilian Grünbaum, without, however, any great success. Prior to the accession of Turkey to the list of Constitutional States, she possessed no system of shorthand. In their language, indeed, Turks have long, according to Khalfa, in his "Guide" (Paris, 1854), had the phrase "Hâtti moukhtassar yazan" as the equivalent of our shorthand, but the thing itself they had not. Just prior to the convocation of their Parliament the greatest pains were taken with a view to securing a method of shorthand suitable to reporting in the language of the members. Officers of the State were commissioned to foreign lands, especially to Hungary, to study the subject, and to endeavour to accommodate existing systems to the construction of one appropriate to Turkish speech. These efforts were fruitless of result, and, at the last hour, the Government decided to entrust a Frenchman named Bondini with the task. Stenographers were accordingly employed, who were to translate on the spot into French, speeches delivered in Turkish, but this the note-takers completely failed to perform. Recourse was then had to requiring all the orators to commit their discourses to ordinary writing. Next a functionary of the Sublime Porte, Tewfik Bey, invented a stenographic machine to enable manual stenography to be dispensed with. But neither has this invention answered the purpose, and so rests the matter now in Turkey.

APPENDIX II.

THE TRUE THEORY OF SHORTHAND.

REPORT of an Address delivered before the Members of the Shorthand Society, March 7th, 1882, by Mr. Thomas Anderson, Fellow of the Society.

MR. ANDERSON said :—Mr. President, Gentlemen ; the title of my paper may possibly strike some of you as a rather ambitious one, and it is therefore perhaps well that I should at the outset offer some apology—using the word in its narrower and strictly etymological sense—of a title which may be thus viewed as somewhat arrogant. Gentlemen, all things are relative, and in defence I can only say this, that if the title of my address is ambitious, its aim and scope are even more so. For I shall not limit myself to a dry dissertation on the defects of existing systems, or an exposition of the illogical basis on which they repose ; nor shall I confine my argument to the consideration of any special element of improvement which might profitably be introduced into the art in its present stage of development ; but it is my design to propound, to illustrate, and to defend, what, as it humbly appears to me, are the necessary and indispensable conditions which regulate and apparently restrain the attainment of excellence in the framing and accomplishment of any modern system of shorthand. But at the very threshold of our subject, a point of controversy presents itself. That controversy is regarding the definition of short-

hand. The general definition has been, "Shorthand, or the art of writing as quickly as a man can speak." This has been the uniform definition in nearly all countries where the art has been introduced, especially with the Germans and the French. The French put it, *aussi vite que l'on parle*. One English writer uses the phrase, "as quickly as a man 'speaketh treatably,'" importing thus a considerable modification in the general definition; and several French writers have condemned the definition as demanding too much, among those being M. Prévost, who characterises it as unphilosophic and inexact in the highest degree. It may, indeed, be confidently questioned whether we possess yet any means by which the words of a fluent speaker may be taken down as rapidly as he is able to pronounce them. M. Roby, in his history of the art (Paris, 1870), candidly declares that in circumstances when the orator gives way to the impulse of any strong emotion, and in the transports of the moment pours forth his words in uncontrolled ardour and passionate torrents, the pen of the stenographer struggles and becomes—why not, says he, boldly avow it?—more or less helpless. Whether, however, the pen can ever rival the velocity of the word—whether Mr. Gladstone, if he tried, could not deliver a speech with a rapidity and exuberance sufficient to baffle all the efforts of all the reporters in the Gallery to follow him textually—is not a question which calls for immediate decision. The probability is that if we accept the less pretentious description of the art, we shall also be accepting the truer.* With these prefatory remarks, let me, gentlemen, invite your attention to the following propositions, which I venture to submit to your consideration in the light of shorthand axioms. They are, Mr. President, these :—

First. The alphabet of a good shorthand system must include independent characters for the vowels, which cha-

* Gabelsberger adopts the more modest definition.

acters must be adapted for writing in union with the forms for the consonants; in other words, every letter of the common alphabet must have a special and distinctive shorthand mark.

Second. The characters of a good shorthand system must be all written on the one slope.

Third. In a good shorthand system no distinction of letters made thick from letters made thin is admissible.

Fourth. In a good shorthand system, there must be only one line of writing.

Fifth. The rules for abbreviation in a good system of shorthand must be sure, comprehensive, and few.

“Were I a prince or legislator,” said the citizen of Geneva, “I would not throw away my time in pointing out what ought to be done, I would myself put it in practice or be silent.” We are not all princes or legislators, but each of us may yet do what he can to lend some improvement to his handicraft or calling, first adopting such in his own practice. So far I have observed the requirements of the maxim, and may therefore be allowed more liberty in defending these rules.

Now, Mr. President and gentlemen, before I endeavour to vindicate, as far as I can, the value of these rules, permit me to point out that these five traits, according to the presence or absence of which I respectfully ask that we should assess the value of any and all shorthand—these five traits, I say, although they have never been found combined in any single system, have yet been recognised separately by various authors, some of them by one and others by another. The first rule, for example, which recommends the amalgamating capacity of vowels with consonants, has been carried out in Gurney’s system, and I contend that this principle deserves the first place since it is the prime guarantor of distinctness.

The second of these principles has been carried out in the German systems, in the works of Arends, of Gabelsberger,

and Stolze, as well as in the adaptations of the systems respectively of Arends to the French language by Dr. Grosse, of Stolze's to the English by Dr. Michaelis, and of Gabelsberger's to the English by Mr. Geiger.

The third of these principles has been observed by Taylor, as has also the fourth ; and the observance of both these rules, as well as the absence of any waved characters from his alphabet, gives to that system uniformity, distinctness, and rapidity, in a very marked degree.

As to the fifth principle, it appears that if Gurney's abbreviations are sure, they are neither comprehensive nor few ; if Gabelsberger's are comprehensive, they are also lacking in sureness, while Pitman's are numerous and arbitrary, and not always sure. Taylor's, indeed, are few, but though easily comprehended, they are not very comprehensive. Further, to take another aspect of these rules collectively, before we proceed to consider them in detail, it may be observed that, viewed in their light, Gurney's system is the best representative of legibility, Gabelsberger of ease, and Taylor's of rapidity. Pitman's, indeed, as I think, is briefer than all the others, but Pitman's system breaks all our shorthand axioms, and a brevity compassed at such a cost, is, in the opinion of many, comparatively valueless. Successful striving is good, "yet a man is not crowned unless he strive lawfully," and a short cut to the goal disqualifies the runner.

I come now to the discussion of these axioms in detail. The first asserts the importance of the vowels. You ought, I say, to have such marks for them as can be traced unitedly with the consonants. The other plan, as you all know, Gentlemen, is to dot them in, just as in longhand we dot our "i." That in many cases the vowels are of subordinate consequence, may well enough be admitted. That generally, however, they are of the utmost importance can scarcely be denied. This is specially true of little words, and the exact representation of little words is of infinite value in the

reading of shorthand manuscript. But suppose, it is argued, that the omission of vowels does not greatly matter, I would remind you of the immense difficulty the learner has to face when you require him to tell, from one and the same outline, whether any and which of the following words is intended : gnat, neat, knight, aunt, note, Annette, untie, naughty, unto, night, knout, knot, nut, unity, nought, ante, unit,⁷ and so forth. Now, the occurrence of so many homonymous words of the same outline is by no means unusual in the English language, and the importance of their definite distinction has seldom been more strongly insisted on than by more recent writers like Dr. Williams, Professor Everett, and Mr. Pocknell. They have not over-estimated the importance of the vowels, their omission is for the most part hazardous, and, indeed, to many a pupil, the pages which he has just disfigured with such a system of writing have presented to his perplexed gaze little else than the appearance of a wilderness of vague forms—a confused convention of exasperating nonentities.

One class of critics says that this difficulty has been very much over-estimated ; another with equal ardour maintains that it has never been appreciated as fully as it deserves. I think the professional gentlemen present will not be indisposed to agree with me when I say that the nearer you approach to an individual representation for each word, the clearer does your writing become, and that it is always a risky thing to allow an outline which may stand for half a dozen words or more to pass undistinguished from the rest by some particular mark or another. Certainly the argument drawn from the context is a most fallacious one. In shorthand there is no context, and cannot be, unless you write partly in longhand and partly in shorthand. Then, indeed, the longhand would act as a key to the shorthand, when the meaning happened to be obscure. If we write this sentence, “Is there any end of these improvements,” omitting the vowels, then from the writing itself there is no means of

deciding whether the words are "Is there no need of these improvements?" This is only a supposed case of conflict. But I can give an actual example which recently occurred. An official note-taker in the Law Courts mentioned to me last week in Westminster Hall, the following instance. "I," said he, "dictated to one of my assistants in the course of a speech, these words: 'Nature is not so kind.' Imagine my feelings when in this gentleman's transcript I read the passage thus: 'Common sand is gone.'" If anyone is sceptical as to the good faith of my informant, I am not, and I shall be glad to furnish his name in private, afterwards, if so desired. This instance affords, so far, a justification of the accuracy of our first rule requiring the depiction of vowel and consonant alike, and looked at with reference to the similarity of the outlines for "gone" and "kind," it may be also regarded as bearing out the alternative part of that first axiom that for every letter of the common alphabet there ought to be a shorthand equivalent.

Let us now inquire whether there is any good ground for our second rule, which is that all the characters should be on the one slope. Now, Mr. President and Gentlemen, you all know that here at least I am sure of one formidable antagonist. But though you are all well aware of it, I may be excused for feeling more painfully conscious of it at this moment than any of you may be supposed to be. But though I anticipate the opposition of our distinguished Vice-President, Mr. Thomas Allan Reed, I am not disconcerted by it. I only ask fair play, fair argument, and we all know that fairness, deliberation, and candour are not foreign to the bent of Mr. Reed's judicial mind. e/

Now when I heard Mr. Reed exclaiming that this one-sloped writing was worthless, and was to him an abomination, I must confess that I was strongly reminded of the old proverb, "He is angry, and therefore he is wrong." But Mr. Reed contended that you can derive no compensating advantage by the adoption of one-sloped writing in the way

of speed for the loss to which you are exposed by the throwing away of the stenographic material supplied in the geometrical characters, as they are called. Now that suggestion is plausible, but it is not capable of resisting scrutiny. What, after all, are the characters which the adoption of one-sloped writing would exclude? These only,—the upright and the back strokes. Of course that objection will have more weight with the writers of Pitman's than with Taylorites, as Pitman has two forms of the back stroke—the curve and the straight. Here it should be stated as a remarkable circumstance, that in the abounding modifications of Taylor's which have been made, the circle and back stroke character which stands for “b” has been more frequently altered than any other; and this other circumstance, take it for what it is worth, that there is apparent in the actual notes of many shorthand-writers who practice Taylor's and Gurney's a disposition to trace their writing all on the one slope, even contrary to their rules. But I am not careful to answer my objectors on this subordinate point of the contention. Whether there is much loss or little of stenographic material in throwing away the perpendicular and the back strokes does not really affect our contention, which is that one-sloped writing is easier to the hand. Mark, I pray you, Mr. President, Gentlemen, I am not now raising the question whether writing on the slope, called “la pente anglaise,” that is, the slope from right to left, or writing perpendicularly, or nearly so, or, again, writing on the back slope, is the quicker or quickest method of writing. I say I do not now raise that question. I give no opinion on it. Nor am I concerned what may be the decision regarding it. But this I do earnestly and strenuously maintain, that the attempt to write in these three different directions at one and the same time is absurd. Just take the word “absurd” as example. It is a good word for the purpose. Now if I am to write the “a” on the common slope, the “b” on the back slope, and the “s”

straight up and down, and follow any other variety of the same changes with the other letters of the word, namely u, r, d, then I make bold to say that the word and the thing signified are both demonstrated in one and the same form—a form with which you offend the eye, as well as threaten dislocation to the hand. It is idle to answer that the habit is followed by thousands of shorthand-writers without much difficulty, or it may be said even with ease. Granted. What then? The praise is to the hand, which, as Aristotle has well said, is “the instrument of instruments.” We are not, however, entitled on that account to visit it with an unnecessary infliction. I may, in concluding my observations under this head, allude to the fact that an inspection of any palæographical folios will show, on a comparison of the ruder forms of writing with the more modern in almost all languages, a tendency to have the characters all on the one slope. The fact is interesting rather than here important, but if anyone cares to turn over the princely tomes of Silvester in his *Paleographie Universelle*, he will perceive this to be very noticeable.

My next main contention, Mr. President and Gentlemen, is that it is not permissible to elaborate distinctions in one and the same stroke, by making it at one time thinner and at another thicker. Such a contrivance may be placed in its obvious light if we could only imagine anyone proposing to abbreviate our ordinary writing by making the “k,” when written thick, or heavily, to stand for “g,” and when thinned to be used for “k” or “q”; so that “Kate” would be written with a thin “K” and a thin “t,” and “giddy” with a thick “k” and a thick “t.” However amusing the conundrums these variations might give rise to, they can scarcely be regarded as ancillary to that which ought to be our steady aim in all our efforts for the improvement of our writing—the erection of it into a medium of pasigraphic communication. To hear gentlemen who practise such contrivances laugh at the clumsiness of the notæ of the

Romans is amusing ; but no doubt the young Roman would have laughed in the sleeve of his toga with a greater sense of superiority if he could have compared the phonography of the present with the logical and grammatical abbreviations he so often traced with flying stylus on papyrus scrolls and tablets of wax.

Variations of thickness naturally suggest the variations in size, and though to mind the opinion of Gurney, where he says that the first-named sort of distinctions ought to be "totally expunged," I am not at all clear that something may not be advanced in favour of variations in size. But I would submit that if variations in size are to be adopted, the variation should never be so accepted as denoting a different letter, but only a different word commencing with the same letter. For example, it might not be inadmissible to represent the word "to" by a small "t," and the word "they" by a larger "t." But I would not recommend more than two sizes, and I do not think it would be a good principle to allow such differences in size to convert the same form into different letters.

With reference to the fourth proposition I have advanced, which is, that there should be only one line of writing, or, to express the same thing differently, that the practice of giving to marks divers significations by placing them on, above, or below the line, is a practice that ought to be discarded in any good system of shorthand, I cannot, I freely confess it, gentlemen, look here for anything like a ready acceptance, though it will be a pleasant surprise to me if it prove otherwise. Taylor's is, I think, the only system from which the author has excluded the rule of three positions. Gurney has not altogether excluded it, but the modified form in which Gurney has sanctioned it does indeed, to my mind, afford a capital illustration of what I may presume to denominate the true doctrine of position. Which is this. The letters, like our numerals, should have one essential, primary, inflexible value when written by themselves—a

value not to be varied by placing the same character on, above, or below the line; but in combination with one another, the value of a character may logically enough be held as modified, and, one character being made, you may with perfect propriety and certainty place a smaller one beside it in any of two or, possibly, three positions. This position thus modifies the value of the character, but does not change its alphabetical name. But then this position is not position with reference to an actual or imaginary line of writing, but position with reference to another character or combination of characters. This you remember, gentlemen, is following the analogy of our arithmetical art in the case of fractions. This absolute and relative value of numerals, which we have from the Hindoos, forms one of the most astonishing monuments of human ingenuity—a discovery which escaped the grasp of Archimedes and other ancient mathematicians. It is an instructive instance of how a little leaven leaveneth the whole lump, that this idea should have been applied to our ordinary letters, in the rule by which a superior letter indicates the termination. It is by following out this plan that the letters of our alphabet are likely—may we not assume?—to rival our numerals, and become intelligible all over the world—pasigraphic to the human family. Another consideration which lends much force to the rule now under debate is this, that if we limit ourselves to one line of writing in this way, then the characters of our writing become adapted to the inestimably valuable purpose of printing with stenographic types. At present with phonography, owing to various lines and variety of directions in the characters, it takes about three pages of ordinary phonography to express what one page of printing in ordinary type is sufficient to accomplish. Taylor's system is capable, owing to the straightness of the strokes, to be put in almost the same compass in lithography as our common print. But a system formed in strict accord with the maxims I have now the honour of presenting to your consideration, would possess

the merit of being printed in from a half to a third of the space of our common letters. Further, they would have this advantage, that, being written on the one slope, the making of them upright for printing would not alter their value.

I am afraid, Mr. President and Gentlemen, I should be trespassing too far on your time were I to attempt to deal at length with the fifth point. Fortunately, it is a rule which demands almost no formal defence. This only I would say, that while the rules should be few, they would, if sure and comprehensive, be practically unlimited except by the boundaries of each vocabulary. In a synopsis of a new system of short writing, published in 1879 in Glasgow, I gave a general outline of the basis of a system such as I have now attempted to describe. On that work I have since been engaged, and I cherish the prospect of yet being able to present that system before very long in a more complete and elementary form.

In conclusion, allow me to say that on the whole I anticipate this criticism:—Such a system as you have described may be good, but it is impossible. To that, Gentlemen, I answer, in the words of the Chinese philosopher, “There is nothing under the whole heavens impossible; it is only that men’s minds are not determined.” The saying is a salutary one. Even the discoveries of our own century have greatly contracted the signification of the word, and in the course of a few centuries more it may be entirely withdrawn from the literary mint. “*Bien des choses ne sont impossibles que parce qu’on s’est accoutumé à les regarder comme telles,*” says the gifted Duclos. The construction of such a system as I have traced, you may take it from me, Mr. President and Gentlemen, is not impossible. But if it is denied until proof is forthcoming, I answer,—Well! It is the achievement of so-called impossibilities which constitutes the grandeur of man, which inspires the day-dreams of heroic youth, which mitigates the hardships and soothes the sufferings of the adventurous

explorer, which gilds the glory of wisdom and of strength, and which embalms and endues the names of human genius and perseverance with a fragrance and a light more lasting than the Pyramids and brighter than the stars.

Mr. POCKNELL, while thanking Mr. Anderson for his excellent and eloquent address, thought the claims of legibility had not received sufficient attention. He was not sure that writing in the one slope was the easiest; the hand was relieved by a change.

Mr. WRIGHT remarked that if the hand was relieved by a change, there was certainly no relief in constantly changing the direction of the writing. It might be a relief to sit down after standing for some time, but to keep bobbing up and down was unquestionably no easy matter.

Mr. RUNDELL viewed unfavourably the proposition of the lecturer. Still they all hoped that Mr. Anderson would be long spared to them and give proof, if he could, of his theories.

Mr. RICHTER, Rev. Mr. HECHLER, Mr. STORR, and Mr. GUEST followed, the latter gentleman observing that if the conditions laid down by the lecturer could be fulfilled, his system would prove one of the most surprising things he could imagine.

A very cordial vote of thanks to Mr. Anderson, on the motion of Mr. Petrie, duly seconded, concluded the proceedings.

APPENDIX III.

ROYAL SHORTHAND.

IN the collection of MSS. in the British Museum from which the alphabet given below is taken, there is a letter by King Charles to Glamorgan, who, we may assume, had instructed his sovereign in this art—had, indeed, imparted to him this his own invention, as follows :—

GLAMORGAN,

Oxford, 5th April 1646.

I have no tyme, nor doe you expect that I should make unnecessary repetitions to you, wherfor (referring you to Digby for business) this is only to give you assurance of my constant Frendship to you, wch, considering the generall defection of comon honnesty, is in a sort requisite, howbeit I know you cannot bee but confident of*

Your most asseured constant frend,

CHARLES R.

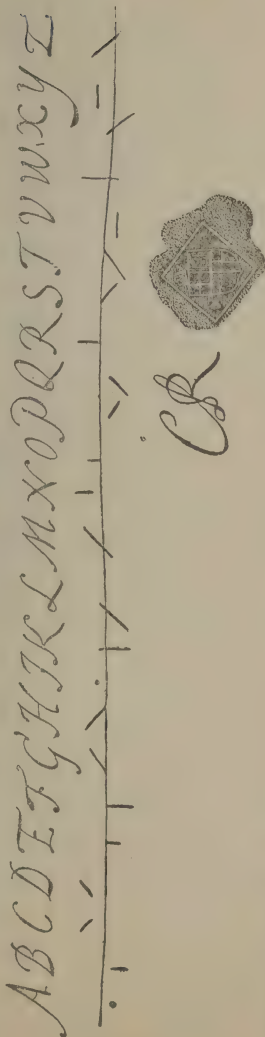
y	ing	good	in	r	c	ion	nd	pro	i	e	oy	nd	n	n	o
m	m		ll	st	ut	s		m	s	s	t	u	ut		
	ak		a				a				a				

My making good all instructions and promises to you and nuntio

* Here are inserted in the manuscript a number of shorthand characters as follow (to which I have added in ordinary letters the translation).

KING CHARLES' SHORTHAND ALPHABET.

Reference is made in the Chapter on English Systems to that which seems to have been used by this monarch on special occasions; and the following is from a document in the British Museum, bearing the sign manual and seal of the King:—



Westby-Gibson is right in stating this alphabet to be different from that of the Marquis of Worcester. Nevertheless, the difference is one of degree, not of kind—the King's being probably suggested by the Marquis'. There is no certainty, however, that this was not Bales' alphabet.

CRYPTOGRAPHY AND TACHYGRAPHY.

Reference has already been made to the close relationship in which shorthand and secret-writing happen to stand to one another. Essentially differing, they have yet accidentally partaken each of the characteristics of the other. The tendency of shorthand is, perhaps, fatal to secrecy, and one of the main drawbacks to the general use of cipher or concealed communication is the great loss of time generally involved in translating such messages. Sir Charles Dilke made allusion to this, in the course of last session, in connection with the vote for diplomatic services and the cost of Queen's Messengers to Foreign Courts. Shorthand has too often resembled the enigmas of cipher—much more frequently than cryptography has been marked by brevity.

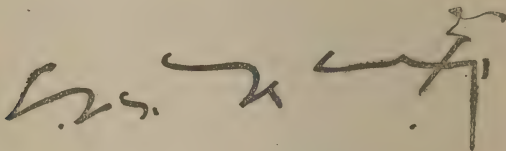
There is, however, a peculiar system of cryptographic shorthand in India, which is produced by representing the letters of the alphabet by their numerical values. Through the kindness of Mr. Frederic Pincott, F.R.A.S., I have been furnished with the following particulars of this ingenious plan. Mr. Pincott, to whom I have been otherwise indebted in the preparation of my whole work, says:—In Arabic, as in Hebrew, each letter has a numerical value, as well as its alphabetical power. The difficulty of distinguishing between the units, tens, hundreds, &c. in cryptography is got over by the relative positions which the digits are made to assume with respect to a line. Thus the units stand above the line, the tens touch the line, the hundreds cross the line, and the thousands also cross the line but have a little curve added to the figure. To write any sentence, therefore, only the digits are necessary, with the accessory curve to express thousands. The simplicity of the numerals in the native character renders this method of writing more rapid than our description would seem to indicate. As an illustration we give the following:—

like appearance, which is supposed to resemble the cypress tree. It is not worth while to illustrate this method, as it consists simply of a succession of variously forked sticks, and is not designed to shorten the process of writing, but merely to conceal what is written.

The discovery of the keys to these systems is due to the skill and research of Dr. G. W. Leitner, Principal of the Punjab University College, a scholar to whom the learned world is indebted for many linguistic discoveries.

GARDTHAUSEN AND LEEMAN.

The following is a *fac-simile* of the inscription, regarding the interpretation of which particular reference is made at page 57:—



WESTBY-GIBSON'S "EARLY SYSTEMS."

In so far as the learned author of this paper, published in the proceedings of "The Shorthand Society," takes Carpentier, and not Kopp, as his guide, his examples and conclusions are greatly erroneous. Dr. Gibson follows Carpentier wholly, and ignores Kopp.

LOWE'S SYSTEM.

An improvement on Taylor's, and one of the best constructed plans extant. Mr. T. Wemyss Reid, editor of the *Leeds Mercury*, writes it, and so does the author, Mr. Lowe, of Newcastle, as also several reporters whom he has instructed; amongst these Mr. T. Lawson, reporter, *Newcastle Journal*, and Mr. Carr, of the Gallery.

MELVILLE BELL'S SYSTEM.

In philosophical arrangement and principles, this plan has, in my opinion, almost never been equalled; but, for all that, it seems to me, after a considerable practice of the system, that it is scarcely adapted to the purpose proper of shorthand, and is much too fine and nice for the end in view. The different sizes of the letters—to indicate, without expressing, vowels—are out of the question in combination; but it is a system fertile of valuable suggestions. It was an error to say that we had no Scotch system, as Mr. Melville Bell, the author of this system, is, as we understand, a Scotchman.

~i y "1.7 4-4,, 2i-7.-+ 2~
 (3) 4 w, 2p-t 2 "2 5 "2 2~
 2 2 7 + 7 2 t " 7 2 i-2
 4, R'm 2 5 7 2p-7 + 2 4 2
 ~ ~ 2 4 7 2 4. 7 2 7 7 1 5 2 2.

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